TRAVELS

IN

UPPER AND LOWER EGYPT,

IN COMPANY WITH SEVERAL

DIVISIONS OF THE FRENCH ARMY,

During the Campaigns of

GENERAL BONAPARTE

IN THAT COUNTRY;

AND PUBLISHED UNDER HIS IMMEDIATE PATRONAGE,

BY

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IN

UPPER AND LOWER EGYPT.

CHAPTER XIX.

Arab Council—Further Particulars of the Remains at Tentyra —Inundation of the Nile —Hot Weather—Visit Thebes and Etfu—Coptic Monastery— Rise of the River—Tombs of the Kings near Thebes.

ON the next day there was an assembly of the sheiks of the villages (See Plate XXXVIII.) for the purpose of discussing a method to reconcile the interest of the government with that of the cultivators, and of

offering premiums to thofe who fhould diftinguifh themfelves in the enfuing year, (for in Egypt the year may be faid to commence with the preparation of the canals to receive and diftribute the waters of the inundation, every thing being then concluded relative to the paft, and the operations for the future crop being about to begin). It is not in my power to give the particular deliberations of this council, but I was informed that no innovations were introduced without previoufly confulting the will of the inhabitants, to whom every poffible encouragement was promifed. When the feffion broke up, to the honour of thefe brave men be it fpoken, they faid, "This is like an affembly of the "time of Sheik Prince Ammon, in which "the confultation was not about arbitrary "impofitions, but the beft means of pro-"moting the public welfare." This Prince

Ammon

Ammon was a powerful Arab chief, who, during the troubles of Egypt, had rendered himself the independent sovereign of all the Upper Thebais from Girgeh. The Mamelukes, whom he sheltered in their misfortunes, had no sooner thrown off the authority of the Porte than they looked upon him as a rebel and protector of the mal-contents, whom they therefore attacked, enfeebled, and at length destroyed. We have already seen the unhappy end of the last prince of this house, after the battle of Samahute.

The following day we were feasted with equal abundance by the villages of Abumanah, though their manners were by no means so polished as those of our former hosts, for, notwithstanding they had themselves of their own accord furnished this plentiful repast, they waited impatiently till we had finished,

in order to carry away what was left, and make a great ſcramble of it.

Citizen Gerard, and eight members of the committee of arts being about to proceed up the Nile to make a chart of its courſe, offered me an opportunity of renewing my travels, and in this journey it was that I made a drawing of the zodiac, which is on the ceiling of the portico at Tentyra; that I enriched my collection of theſe new proofs of the ſkill of the Egyptians in aſtronomy, with a number of drawings and hieroglyphical inſcriptions, which, compared, examined, and diſcuſſed in the tranquillity of the cloſet, ought to reveal their myſteries, or convince us that they are not to be found out. I procured alſo many particulars relative to the ſtate of the fine arts in particular, by the diſcovery of a canon of proportions traced upon

a human

a human figure with red chalk, and afterwards covered by a thin ſtucco, a method, no doubt, adopted by the Egyptians to give a finer finiſh to their bas-reliefs, and render their paintings indeſtructible. I made an outline drawing of the bas-relief and the lines, by which the figure was divided into proportions: hence we may infer the principles which they had adopted, their mode of applying them, and, in ſhort, that method of proceeding, which, to the advantage of preventing at once all errors, all unharmonious combinations, and ignoble proportions, unites that of attaining the conſtant equality obſervable in their works; an equality, which, if it is detrimental to the ſallies of genius and the expreſſion of delicate ſentiment, tends at leaſt to the perfection of uniformity, converts drawing into a mechanical art, and reduces ſculpture to an acceſſary proper for the deco-

ration and enriching of architecture, to a method of expreffing ideas, in fhort, to writing. It is worthy of remark that, according to the Egyptian canon the human figure was divided into twenty-two parts and a half, of which the head took up two and two-thirds, or the eighth of the whole, correfponding in this refpect with the heroic ftyle among the Greeks.

I obferved alfo among the bas-reliefs a little votive temple, with a pediment, which is never ufed in Egyptian architecture, (See Plate LX. Fig. 8): a fmall figure holding a rabbit fhows that in merely ornamental works the Egyptian artifts could occafionally deviate from their ufual feverity; a ftatue modelled from this very figure would be a Greek faun (Plate LX. Fig. 7.) I compleated alfo my collection of animals, a kind of fculpture in which they excelled, and where the grandeur

and

and ſimplicity of the lines often comes up to the ideal abſtract of beauty: it was generally in neglected corners, in pieces condemned to everlaſting obſcurity, that I found the moſt laboured and beſt preſerved ſpecimens, and therefore in copying them I had to experience peculiar difficulties. A conſtant ſubject of aſtoniſhment is afforded by the equality of care obſervable in all the parts of ſo vaſt a whole, by that minute exactneſs of execution, and that perfect finiſh, the fruits of an obſtinacy and an inflexible perſeverance which characteriſes the monaſtic ſpirit, whoſe zeal neither periſhes nor even cools, and whoſe pride is not individual but corporate. Probably the artiſts themſelves were a conſtituent part of the colleges of prieſts; for it is ſcarcely to be ſuppoſed that theſe would have allowed the arts, that elevate and adorn

the human mind, to be entruſted to any caſt but their own.

On the 26th of June the Nile began to riſe, and on this and the two following days had attained the heighth of three inches, it then increaſed at the rate of two inches a day, and afterwards at three inches; the water now filled the banks, ceaſed to be green, without, however, becoming muddy. It was propoſed to make a tour, in order to examine the canals and the intended ameliorations, and to compleat the plan of all thoſe uſeful and benevolent operations which evince the public ſpirit and paternal care of a government. The heat had become inſupportable; the weſt wind oppreſſed us, cauſed bleedings of the noſe, and painful eruptions, which covered alternately all parts of the body, dried and hardened the ſkin, and impeded

peded perſpiration; the rays of the ſun, the principal, perhaps the ſole cauſe of theſe evils, raiſed on every pore a puſtule ſimilar to the ſmall-pox, which became intolerable, when in lying down it was neceſſary to reſt on theſe inflamed points. I was myſelf as much a ſufferer as the others, but regretting the tombs of the kings at Thebes, I reſolved to brave my diſorder, and accordingly marched with the detachment.

The heat was extreme on the firſt of July, our blood was inflamed by the ſolſtitial ſun: two ſoldiers fainted while we were leaving Keneh, and on the next morning fifteen others were obliged to be left behind; and if we had not by this time been a little accuſtomed to the climate, not an individual would have been able to reſiſt it; as it was, we were obliged to make ſhorter days journies, and to march only in the morning.

The

The country, notwithſtanding the heat, was quite alive; the whole population, under the direction of the ſheiks, was buſily employed in clearing out the canals, and opening them to admit the inundation. The reſtoration of public confidence and tranquillity had brought back the herds from the paſſes of the deſert, and the fields, abandoned four months ago, were now covered with animals feeding in peace.

We reſted one day at Kous, and on the third arrived by ſun-riſe at Karnac, where I did the honours of the place to thoſe who were now come hither for the firſt time: I then ſatisfied myſelf of the exactneſs of my former operations. Among the new diſcoveries which I made while traverſing the ruins of the temple, may be mentioned a figure that I perceived on the outer walls of the ſmall buildings by the ſide of the ſanctu-

ary:

ary: the figure reprefents a perfon making an offering of two obelifks. I faw alfo delineated the gate of a temple, with two folding doors, fhut by exactly the fame kind of wooden bolts that are at prefent made ufe of. Not being able, on account of the exceffive heat, to ftop an inftant where thefe two bas-reliefs were fituated, I could not take a fketch of them; but we may infer from thefe fculptures that obelifks, and fuch kinds of monuments, were the votive offerings of princes or other great perfonages; and that the inferior objects, fuch as doors, were alfo pious gifts.

To the feveral defcriptions that I have already given of this gigantic monument, I may add, that on the fouth fide of the firft court there is a particular edifice comprifed within the general circumvallation, confifting of a boundary wall and a gate, opening

into

into a court, ſurrounded with a pilaſtered gallery, in front of which are figures with their arms croſſed, and holding in one hand a ſcourge and in the other a kind of hook; there are beſides two lateral galleries, five anti-chambers on the baſement, with five chambers behind them, the whole terminated by another gallery abutting on the ſide courts of the large temple. This was, perhaps, the palace, or rather the ſplendid priſon of the kings, and the idea is rendered probable by the ſculptured figures on the ſide of the gate, repreſenting heroes holding by the hair conquered priſoners, and preſented by the divinities with new arms for future victories. Would not this be conſonant to what Herodotus informs us of the regulations concerning the kings, of the obligation that they were under to be ſerved, adviſed, and always accompanied by prieſts, obliged every

morning

charms of this palace, into which it is impoſſible to enter without ſtooping, where every ſtaircaſe is a precipice, and the view from the windows offers no living or moving objects but crocodiles, which are both large and numerous in this part of the river; on our arrival there one of theſe animals was lying on the ſhore, which from his ſize I took for the trunk of a palm-tree, till I ſaw him move off into the water.

While following the courſe of a canal between Baſſalier and El-Moëcat, our notice was drawn by a hillock of bricks, called Com-el-Achmart; at the ſouthern extremity of this we diſcovered the foundation of an Egyptian temple, and a few courſes of the baſement of a portico, the whole covered with hieroglyphics. This unknown ruin had hitherto eſcaped geographers and travellers, both ancient and modern. Are not

theſe

these, probably, the remains of Silfilis?—a town whofe name has been transferred to the neighbouring quarries.

I was now, for the third time, at Etfu, and its temple appeared more magnificent than ever: if that at Tentyra is more learned in its details, this of Etfu has more grandeur as a whole. I had the promife of being allowed a whole day here, but was obliged to content myfelf with an afternoon: the air was ftill fo fcorching that I could fcarcely endure it, in order to make the drawings which were the exprefs object of my journey; being by this time however accuftomed to regulate my movements by thofe of others, and to conform to circumftances, I compleated as well I was able the bufinefs that I came for. (See Plate XXVIII.) I added more than thirty figures to my hieroglyphic alphabet (Plate XLI.)

XLI.) and diſcovered alſo a way through the ruins into one of the interior chambers, which appeared to be the ſecond behind the portico, and immediately preceding the ſanctuary; all that the heaps of ruins allowed me to ſee of the ſculpture was highly finiſhed in excellently good taſte; the freeſtone of which the building was conſtructed, being finer than any other that I had ſeen, all the work engraven upon it had retained its original boldneſs and delicacy, as if the material had been marble.

We ſet off again at night, and returned, without ſtopping, to Eſneh, thoroughly fatigued: we were, however, glad to find that notwithſtanding the vertical poſition of the ſun, the moſt inſupportable heats had finiſhed with the kamſin, and that, although the north wind becomes heated in its paſſage up the valley of the Nile, before the inun-

 dation,

dation, while the fields and cultivated lands are bare, it is by no means ſo oppreſſive as the ſudden ſqualls from the eaſt, and the deſolating whirlwinds from the weſt. I could not allay the ſmarting of the eruptions cauſed by the weather in any other way than frequent bathing, which I did even in preſence of the crocodiles, whom I had learnt by this time to deſpiſe; to theſe repeated ablutions I added a vegetable diet, wholly abſtaining from fleſh-meat, and taking very little of any thing elſe, and yet even with this regimen, I could with difficulty procure a few hours of broken ſleep.

The Nile, after having riſen for ſome time at the daily rate of two inches, came at length to an increaſe of a foot each day, at which period the water began to be muddy, which appears to ſhew that the Nile, in its courſe, traverſes ſome large lakes, whoſe limpid

limpid waters are forced down the ſtream by the torrents of rain from the Abyſſinian mountains, and that the diſcoloration of the Nile does not happen till the arrival of theſe laſt in Egypt.

On returning from Eſneh, I went to viſit the temple, which is in the plain to the right of the road to Harment; the moving ſands, or a defect in the foundation, have cauſed partial ſinkings, by which ſeveral of the columns are thrown out of the perpendicular, and the ceiling of the portico is much damaged. I made a plan, however, of the building, in order to gain a clear idea of the diſtribution of its parts, and of ſome peculiarities, ſuch as the double walls that form the ſides of the porticoes, within which is left an empty ſpace, whoſe utility is not very obvious.

The parts behind the portico are trivial

and negligent as to their decorations. The ſanctuary is totally deſtroyed; but, from what remains of the outer wall, there ſeems to have been an exterior gallery quite round the temple. Some of the rubbiſh has lately been removed by Aſſan-Bey, and this has diſcovered ſome underground buildings, which ſhew that the temple formerly extended beyond the portico: the remains of this laſt conſiſt of eight columns, with broad capitals, differing from each other in the ornament that they bear; in one it is the vine, in another the ivy, in a third the palm-leaf. Some enormous and very well made bricks announce that the edifices which ſurrounded the temple had been carefully conſtructed. Could it have been Aphroditopolis, which Strabo places hereabouts, though, in my opinion, too near to Latopolis, the modern Eſneh? Probably not; for the frag-

ments

ments that remain have ſo little extent, that they were to all appearance merely dependencies of one large building. Nor is there any reaſon to ſuppoſe that there are any adjoining temples buried in the ſand, for the ground is here quite level, very hard, and conſtantly ſwept by the wind: beſides, nothing is eaſier than to recogniſe ſpots that have formerly been the ſeat of a numerous population. We may therefore ſuppoſe, that there were monaſteries, ſanctuaries, and detached chapels near the Egyptian towns, as there are in the catholic countries of Europe, madonnas, ſaints, and miraculous grottoes, where religious zeal was enlivened by ſilence and myſtery. The ſmall temple near Chnubis, and another on the right bank of the river, oppoſite Eſneh, are other examples of the exiſtence of theſe kinds of religious edifices: the hieroglyphics which cover the

outer walls, and the inſide of the portico of this unknown ruin, are in an ordinary ſtyle, and of indifferent execution; a few aſtronomical figures are obſervable on the ceiling of the portico, coarſely executed, but which ſerve to ſhew that the exterior of theſe temples was devoted to aſtronomy, to the hiſtory of the heavens and the ſeaſons, and of thoſe epochs formed by the revolution of the ſtars.

We were told, that to the weſt of Eſneh was a Coptic monaſtery, containing many wonderful things: we haſtened thither: a ſoil moiſtened with the blood of numerous martyrs, is become a ſanctuary, reverenced by all the Egyptian catholics, whoſe indefatigable zeal is daily repairing, at great expence, the devaſtations cauſed by the Mamelukes, whenever they intend to puniſh the Chriſtians for delaying the payment of the requiſitions. The whole of this vaſt fabric

is a monument of the different periods of theſe devaſtations, and the want of ſkill in thoſe who repair them. At the time when I was there, they had juſt finiſhed ſome extenſive repairs, rendered neceſſary by the fury of the beys, when they were obliged to leave Eſneh; and their application, during the preſent turbulent time, of the large ſums that were required for this purpoſe, may give ſome idea of the enthuſiaſm and reſources poſſeſſed by a ſect ſo humble and poor in their outward appearance.

I was now about to leave the portico of Eſneh, the pureſt fragment of Egyptian architecture, and, I may ſay, one of the moſt perfect monuments of antiquity. (Plate XXVII.) I delineated the varieties of its capitals (Plate XXIX.), and part of the ſculptures on the ceiling (Plate XLI. Figs. 1 to 13.); but though I ſought it with care, I was ſurpriſed

to find no reprefentation of the fifh latus, by whofe name the town was called (Latopolis.)

On the 9th of July, at day-break, we departed: our road lay by the fide of Asfun, two leagues and a half from Efneh: this village is built on vaft heaps of rubbifh, among which it appears more natural to look for the ruins of Aphroditopolis, Afphinis, or Afphunis, than among thofe of the temple juft defcribed. What Strabo fays of this town agrees better with its diftance from Latopolis, and the refemblance of the name Asfun to Afphunis, of which there are many fimilar examples in Egypt, inclines me to be of this opinion. Sofinis, indeed, half a league further on, has alfo eminences, though lefs confiderable; but as neither village is poffeffed of any monuments above ground, we muft wait for fome excavations to be made, before it can be decided to which belongs the ho-

nour

nour of having been the city of Venus. We marched all day in the ſun, and arrived nearly roaſted at Hermontis; the heat of the air was become leſs ſuffocating, but yet the rays of the ſun were not leſs ſcorching: the ſeaſon, however, of the inundation, during which the north winds are prevalent, is that in which the ſummer temperature of Egypt is the moſt endurable: it is enough to avoid the rays of the ſun during ſix hours, namely, from nine till three, and for the reſt of the day, the air is light, and the nights are clear and cool: the object of our journey, however, being a ſurvey of the canals, and the eſtabliſhment of a regular ſyſtem of huſbandry, obliged us to travel in the heat of the day, in order to find the labourers at work. Several of our people died of heat in this expedition: nothing is more frightful than this kind of death; a perſon ſuddenly falls.

ſick,

ſick, which ſymptom, in ſpite of every aſſiſt-ance, is ſucceeded by faintings, in which the patient ſoon dies: our horſes alſo were ſubject to like accidents.

We ſaw, with much ſatisfaction, that the hope of enjoying the fruit of his labours had in many caſes induced the cultivator to anticipate the orders with which we were charged; the fields were covered with labourers, buſily employed in clearing out the canals, already more than half dug; and the peaſants no longer quitted their occupations, except to bring water and melons to our ſoldiers, whoſe pacific appearance no longer alarmed them. Another agreeable circumſtance for the country and ourſelves, was, that the villages had agreed of their own accord, that the *price of blood*, the cauſe of ſo many domeſtic feuds, ſhould be aboliſhed, and the puniſhment of all new offences be

entruſted

entrusted to our equity. The price of blood is one of those scourges originating from barbarism and prejudice, which raise barriers between each country, and intercept the free communication; if a private quarrel or accident has caused the death of any one, in default of justice, vengeance or honour, ill understood, accumulate reprizals on reprizals, whence springs an eternal war. Oblivion of past errors was then the first happy effect of the justice of our government. Another important advantage to those inhabitants who were in easy circumstances, was the liberty of displaying their wealth with impunity, of visiting us daily in their best apparel, and feasting at each other's houses without the risk of arbitrary exactions, or an increase of taxes. We were even ourselves invited, and magnificently entertained, by well dressed people, whom we had never seen

before, who converſed with us freely and with much intelligence, concerning our mutual intereſts, who informed us of our errors, made us acquainted with their own wants, and always ſpoke of Deſaix in terms of the higheſt reſpect and confidence. With theſe favourable omens I looked forward to the time when domeſtic happineſs and public tranquillity ſhould double a population already adequate to the culture of the ſoil; and when the arts and manufactures being unable to occupy all the additional hands, the government ſhould, perhaps, as formerly, be obliged to find occupation for its ſuperfluous ſubjects in the erection of pyramids.

We were approaching Thebes, and I was this time to viſit the tombs of the kings, the only object of curioſity which now remained to me on this intereſting territory; but as if fate had reſolved that my ſatisfaction ſhould

not

not be unmixed, I found myfelf at one time almoft difappointed of the great object of my expedition, to attain which, I had made a wearifome march of more than fifty leagues. Profiting of the fecurity which had at length been eftablifhed, I galloped before the party to take fome fketches of the ruined temples of Medinet-Abu, where I had fettled to rejoin the troop. I arrived here an hour before the reft, and employed myfelf in taking a view of the temple which adjoins the village; to the right is a fquare monument that probably was a palace contiguous to the temple, very fmall indeed, but of which the neighbouring porticoes might ferve as prolongations, in a climate where open galleries and terraces anfwer the purpofe of apartments. I made a defign of the fmall palace, the character of which is entirely different from that of the other edifices, both in its

plan,

plan, and a ſort of balconies ſupported by four heads in the attitudes of caryatides. It is a pity that this particular remain ſhould be ſo degraded, eſpecially on the inſide, and that the relics of its exterior decorations ſhould be ſo greatly injured; theſe ſculptures, as well as thoſe in that part of the temple of Karnac, which I ſuſpect to have been a palace, repreſent the figures of kings menacing groups of proſtrate captives, ſimilar to thoſe in Plate XL. Fig. 4.

Keeping ſtill before the troop, who had however gained ground on me, I haſtened to the two coloſſal ſtatues, and took a view of them with the effect of the ſun-riſe, at the ſame hour as ſtrangers uſed to reſort hither to hear the muſical ſounds from the coloſſus of Memnon. I then proceeded to the ſolitary place called the Memnonium. While I was thus abſorbed in obſervation, my companions forgot

forgot to call for me, then perceiving the detachment half a league a-head of me, I galloped up to rejoin them. The troops were tired, and I found them debating whether they ſhould not give up the expedition to the tombs. For my own part, vexed as I was, I ſaid not a word, and I profited more by my ſilence than I ſhould probably have done by giving looſe to my feelings, for we at length reſumed our journey without any further diſcuſſion. We firſt paſſed through the village of Kurnu, the ancient Necropolis, and in approaching theſe ſubterranean habitations, we were for the third time ſaluted by the incorrigible inhabitants by a volley of muſketry. This was the only place in Upper Egypt which held out againſt our government. Strong in their ſepulchral retreats, they came out like ſpectres only to alarm men; culpable by their many other crimes,

they

they concealed their remorſe, and fortified their diſobedience in the obſcurity of theſe excavations, which are ſo numerous as of themſelves to atteſt the immenſe population of ancient Thebes. (See Plate XXI. Fig. 2.) It was acroſs theſe humbler tombs that the kings were carried two leagues from the palace, into the ſilent valley that was to become for the future their peaceful and laſting abode: this valley to the north-weſt of Thebes becomes inſenſibly narrower, and flanked as it is with perpendicular rocks, whole ages have been able to produce only very ſlight alterations of its ancient form. Towards the extremity, the opening between the rocks even now offers ſcarcely ſpace enough to paſs by the tombs, ſo that the ſumptuous proceſſions which no doubt accompanied the ceremony of royal interment, muſt have produced a ſtriking contraſt with

the frowning aſperity of theſe wild rocks: if, however, they went by this road, it was probably only for the purpoſe of obtaining a longer ſpace, in which to roll the full tide of funereal pomp, for the valley even from its commencement tending towards the ſouth, the ſpot where the tombs are, cannot be a great diſtance from the Memnonium. It was not till after marching three quarters of an hour in this deſert valley, that in the midſt of the rocks we obſerved, all at once, ſome openings parallel to the ground: theſe openings at firſt diſplayed no other architectural ornaments than a door in a ſimple ſquare frame, with a flattened oval in the centre of the upper part, on which are inſcribed in hieroglyphics a beetle, the figure of a man with a hawk's head, and beyond the circle, two figures on their knees in the act of adoration. As ſoon as the threſhold

of the firſt gate is paſſed, we diſcover long galleries twelve feet wide and twenty in height, caſed with ſtucco ſculptured and painted; the arches of an elegant elliptical figure, are covered with innumerable hieroglyphics, diſpoſed with ſo much taſte, that notwithſtanding the ſingular groteſqueneſs of the forms, and the total abſence of demi-tint, or aerial perſpective, the ceilings make an agreeable whole, and a rich and harmonious aſſociation of colours. It would have required a ſtay of ſome weeks, in order to diſcover or form any ſyſtem concerning the ſubjects of ſo many and ſuch myſterious paintings, and unfortunately I was only allowed a few minutes; even theſe were not granted to me with the beſt poſſible grace. I aſked queſtions on all ſides with impatience; preceded by torches, I had merely time to paſs on from one tomb to another: at the end of the

the galleries were the ſarcophagi unconnected with each other, compoſed of a ſingle block of granite, twelve feet long by eight in breadth, ornamented with hieroglyphics both within and without; at one end they were rounded, and at the other ſquared, like that in the moſque of St. Athanaſius at Alexandria: the tombs were covered by a lid of the ſame material, and of an enormous maſs, ſhutting with a groove; but neither this precaution, nor theſe vaſt blocks of ſtone, brought from ſuch a diſtance and at ſo great an expence, have been able to preſerve the relics of the ſovereigns from the attempts of avarice; all the tombs are violated: on the lid of the firſt ſarcophagus that we met with, the figure of the king, or of ſome protecting divinity, is ſculptured; but the figure itſelf is ſo worn, that it is impoſſible to diſtinguiſh by the dreſs whether it is a king, a prieſt, or

a divinity. In other tombs the ſepulchral chamber is ſurrounded by a pilaſtered portico, whoſe galleries bordered with receſſes ſupported in the ſame manner, and lateral chambers hollowed into the rock, are covered with a white and fine ſtucco, on which are coloured hieroglyphics in a moſt wonderful ſtate of preſervation; for, except two of the eight tombs that I viſited, which have been injured by water trickling down them, all the reſt are ſtill in full perfection, and the paintings as freſh as when they were firſt executed: the colours of the ceilings, exhibiting yellow figures on a blue ground, are executed with a taſte that might decorate our moſt ſplendid ſaloons.

The trumpet had already ſounded to horſe, when I diſcovered ſome little chambers, on the walls of which were repreſented all kinds of arms, ſuch as panoplies, coats of mail,

tiger's ſkins, bows, arrows, quivers, pikes, javelins, ſabres, caſques, and whips: in another was a collection of houſehold utenſils, ſuch as caſkets, cheſts of drawers, chairs, ſofas, and beds, all of exquiſite forms, and ſuch as might well grace the apartments of modern luxury: as theſe were probably accurate repreſentations of the objects themſelves, it is almoſt a proof that the ancient Egyptians employed for their furniture Indian woods, carved and gilt, which they covered with embroidery; beſides theſe were repreſented various ſmaller articles, as vaſes, coffee-pots, ewers with their baſons, a tea-pot and baſket. Another chamber was conſecrated to agriculture, in which were repreſented all its various inſtruments, a ſledge ſimilar to thoſe in uſe at preſent, a man ſowing grain by the ſide of a canal, from the borders of which the inundation is beginning to retire, a field of corn reaped

with a ſickle, fields of rice with men watching them. In a fourth chamber was a figure clothed in white, playing on a harp with eleven cords: the figure was repreſented with ornaments, and as made of the ſame kind of wood as modern ones. How was it poſſible to leave ſuch precious curioſities, without taking a drawing of them? How return without having a ſketch at leaſt to ſhew? I earneſtly demanded a quarter of an hour's grace: I was allowed twenty minutes; one perſon lighted me, while another held a taper to every object that I pointed out to him, and I completed my taſk in the time preſcribed with ſpirit and correctneſs. (See Plate LIV.*) I obſerved many figures without heads; I even found ſome with the head cut off; theſe all repreſented black men, and thoſe who had cut the heads off, and were ſtill

* Figured by miſtake LXIV.

holding

holding the ſword, the inſtrument of puniſhment, were coloured red. Could theſe be human ſacrifices? Was it the cuſtom to immolate ſlaves on the tombs; or was it the repreſentation of an act of juſtice, and the puniſhment of the guilty? I carefully obſerved every thing that I met with, and carried off with me all the fragments that were portable, making afterwards an inventory of them. I found the beautiful little patera of baked earth, repreſented at Plate IV. Figs. 5. 6, and 7, a fragment worthy of the fineſt period of the arts, in the moſt civilized nations. I alſo found ſome figures of divinities, cut in ſycamore-wood with uncommon elegance, and a ſmall foot of a mummy, which does no leſs honour to nature, than the other fragments do to art. It was no doubt the foot of a young woman, a princeſs, a lovely creature, the perfect form of which had never

been cramped by the abſurdity of faſhion. At length with much regret I quitted theſe tombs, where I had remained three hours, and could eaſily have found ſubjects to occupy me for as many days. The myſtery and magnificence obſervable within theſe excavations, the number of doors by which they are protected, convince me that the religious worſhip which had ſcooped out and decorated theſe grottoes, was the ſame as that which had raiſed the pyramids. At length we quitted in haſte theſe retreats, where ſo many intereſting objects combined to detain us, in order to arrive in good time at Alicate, where nobody had any thing to do. I found on this occaſion, as on all others, that a viſit to Thebes was like the attack of a fever, it was a kind of criſis which left behind an impreſſion of indeſcribable impatience, enthuſiaſm, irritation, and fatigue.

CHAP.

CHAPTER XX.

Balaſſe, and the porous earthen Veſſels manufactured there—Sudden riſing of the Arabs at Demenhur—Defeated—Expedition againſt the Caves at Kurnu—Tombs of the Kings of Thebes—Immenſe ſubterranean Grottoes, and beautiful Paintings and Sculpture within them—Flights of Vultures and Kites, their Rapacity and Dexterity—Sculptured Proceſſion in the Tombs—Diſcovery of ancient Manuſcript in the covering of a Mummy—Porticoes of Medinet-Abu—Retreat of a Jackal—Coloſſal Statues of Memnon and Oſymandias—Further Particulars concerning Mummies and the ancient Egyptian Mode of Sepulture.

WE arrived next morning early at Nagadi, a rich town peopled with chriſtians; the coptic biſhop with his crozier in

in his hand, came to meet us at the head of his believers, and conducted us to a houſe in which a breakfaſt had been prepared for the etat-major and all the detachment ; it was doubtleſs meant in return for our ſervices in delivering the country from the invaſions of the Meccans, and in particular for having releaſed the biſhop from the captivity in which we found him at the caſtle of Benhute. We ſlept that evening at Balaſſe, a place which has given its name to the earthen jars, with which it ſupplies not only the whole of Egypt but Syria, and the iſles of the Archipelago. They have the property of allowing water to tranſude through their pores, whereby it becomes clear and cool ; they are made at very little expence, and are ſold ſo cheap that they are ſometimes uſed to conſtruct the walls of houſes, and the pooreſt inhabitant may ſupply himſelf with them in abundance. Nature gives the material in

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the neighbouring defert, which requires no further preparation; it is a fat, fine, foapy and compact marl, which only requires moiftening and working in the hands to be perfectly ductile and tenacious, and any veffels that are formed of it, when dried in the fhade and half baked in the fun, only require burning for a few hours with a little ftraw fire, to be completed. The people make rafts of thefe pots, which have been defcribed by every traveller into Egypt; they are thus carried down the Nile, part of them are fold on the way, and the remainder are embarked at Rofetta and Damietta to be fent abroad. The fpongy nature of this earth makes the water tranfude, whilft the flimy particles fufpended in it are attracted to the fide of the veffel, and the outer furface being always moiftened by the tranfudation, when there is the leaft breath of wind to promote evaporation,

poration, the water within the jar becomes as cool as if it were iced. They are ſometimes ſumigated with benzoin, or perfumed with orange flower or other aromatics, to vary the inſipid taſte of the water, which, however, when drank from theſe vaſes, is the beſt in the world. I have often been at Balaſſe, and have been aſtoniſhed at the immenſe cargoes of theſe jars, which are either piled up on boats, or made into rafts, like the large floats of wood on our rivers, which are borne by the ſtream, and at the ſame time carry their owners, who diſpoſe of them to good advantage. The uſe of theſe jars appears to be of great antiquity, for I have ſeen them repreſented of the ſame form as they are at preſent, ſtanding on the ſame tripods, and employed for the ſame purpoſe, in hieroglyphic paintings, and on ancient manuſcripts.

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The next day we arrived in good time at Keneh, where we found the Nile six feet higher than when we were there before.

We learnt that Murad-Bey had quited the oasis, that he had descended, by the road of Siut, to the environs of Miniet, had kept up a correspondence with Lower Egypt, as far as the north of Africa, and had received an emissary from thence who had landed at Derne. This emissary was no other than the angel El-Mahdi, announced and promised in the Koran, and was recognized by an adgi, who was at the head of two hundred Mongrabins. Immediately the standard of the prophet was unfurled, and prodigies were announced; it was given out that the guns, and even the cannon of the French, could not hurt those who followed this sacred banner; a crowd of Arabs joined this first assemblage, who suddenly appeared in the province

vinee of Bahira, and got poſſeſſion of Demenhur, which was garriſoned only by ſixty French. At this firſt ſucceſs, the partiſans of this new expedition encreaſed, the Bedouins flocked to it from every ſide, and the crowd became innumerable; like the whirlwinds that traverſe the deſert, raiſing in their march pillars of ſand and duſt, that ſeem to threaten heaven and earth, but as ſoon as their baſe is ſtruck by any object they ſtop, waver, and preſently are loſt in the ſpace of the deſert. So it was with our enemies, a detachment was ſent againſt them, Demenhur was retaken; fifteen hundred of the revolters were killed, and the reſt diſperſed; the angel El-Mahdi himſelf was wounded and eſcaped with difficulty, the illuſion ceaſed, and both the phantom and the army diſappeared.

The news of the return of our army from

Syria

Syria was now announced. I calculated that as Upper Egypt had been conquered and secured by us, and as Lower Egypt was about to be covered with water, and would thereby for a long time be fecure from any defcent, Bonaparte would find himfelf without any operation of great importance on his hands, and would turn his view towards Europe. I had not, however, begun to look that way myfelf, and as Bonaparte, when he brought me with him, had promifed to bring me back again when he returned, the remembrance of this gave me fome trouble and impatience.

However, General Beliard had not forgotten the fhots which had been fired on us by the inhabitants of Kurnu, and the time for punifhing them was now arrived. As foon as he returned to Keneh he began to prepare an expedition againft them, in order to furprize them, take their flocks, blow up

their

their retreat, expel them, and carry off their ſheik. This expedition would, of courſe, require ſome reſidence at Thebes—Thebes! at the mention of which I was agitated by oppoſite inclinations; however, this uncertainty ſoon ceaſed, and my paſſion for the arts, which appeared to me in the light of a duty, prevailed. I therefore returned to viſit, for the ſeventh time, this great Dioſpolis, which I had always ſeen in ſuch haſte, that regret was mingled with the gratification which I received. I hoped this time to increaſe at leaſt, if not to compleat my collection relative to this moſt important object of curioſity, and to verify the accuracy of my former obſervations on this metropolis of the ancient world, this focus of light and knowledge, which, during ſo many ages, enlightened every nation that wiſhed to emerge from barbariſm.

When

When we had got as high up as this part of the river, a ſignal was made to us, but we paſſed on as if we were bound for Eſneh. This feint ſucceeded; we then anchored at Luxor, and the next day, before morning, we returned in the ſame track, but the manœuvre only ended in a miſtake, for the officer who commanded perſiſted in the opinion that we ſhould meet with the inhabitants in a ſmall palm grove to the ſouth of the grottoes, and accordingly our people ſurrounded and entered it, but only a ſingle unfortunate paſſenger was found, who had taken up his abode in it for the night; he was wakened by the noiſe of our ſoldiers and endeavoured to eſcape; he was armed, and they attacked him; however, he only received a ſabre wound which cut his wriſt the poor wretch accuſed nothing but his ill luck and went his way. I gave him two

 piaſters,

piaſtres, for which, ſuch was his miſery, he thought himſelf my debtor.

The dogs had diſcovered us, and by the firſt light of the day we ſaw our miſtake, and perceived the inhabitants flying into the deſert, preceded by their ſheik on horſeback, and followed by their flocks; a part of the latter were intercepted, ſome women were ſtopped, and we began to beſiege each tomb. We collected all the combuſtibles that we could find, and lighted fires before the grottoes, to force out by the ſmoke the people that were within; we were reſiſted with ſtones and javelins; the greater number of theſe retreats, communicating one with the other, had two entrances; a ſurprize would have happily terminated our expedition, but it was begun with aukwardneſs, and led our party to uſe cruelty; we could only take three hundred cattle, four men, as many

many women, and eight children. Thoſe who had fled into the deſert were without proviſions, and could obtain none from the neighbouring villages, with whom they were at war, whilſt thoſe that remained in the grottoes wanted water. We took a poſition to form a double blockade, and we ſprung a mine; it produced but little effect, except to terrify the inhabitants, who now began to parley; it was like making war with the gnomes, and our terms and articles of accommodation were ſhouted through the vaults in the rocks: we demanded their ſheiks, but they would not give them up; and they informed themſelves of the ſtate of their priſoners, their wives, children, and cattle, for whom their ſolicitude ſeemed to be equal. We permitted them, however, to ſend a meſſenger into the deſert, and the war was ſuſpended for the preſent.

I now began my refearches, accompanied by fome volunteers. I examined the grottoes which we had taken by affault: they were conftructed without magnificence, confifting of a regular double gallery fupported by pillars, behind which was a row of chambers, often double, and tolerably regular. If we had not obferved tombs, and even fome remains of mummies, we might be tempted to believe that thefe were the dwellings of the primitive inhabitants of Egypt; or rather that, after having firft ferved for this purpofe, thefe fubterranean caves had become the abode of the dead, and had, at laft, been reftored by the people of Kurnu to their original deftination.

In proportion as the height of thefe grottoes encreafes they become more richly decorated; and I was foon convinced by the magnificence both of the paintings and fculptures,

ſculptures, and of the ſubjects which they repreſented, that I was among the tombs of great men or heroes. Thoſe which are believed to belong to the antient kings (which in my laſt journey I went to viſit three quarters of a league in the deſert) are only diſtinguiſhed from the others by the magnificence of the ſarcophagi, and the myſterious ſolitude of their ſituation: the others immediately overlook the great buildings in the town. The ſculpture in all is incomparably more laboured and higher finiſhed than any that I had ſeen in the temples, it was like the work of the chiſel itſelf, and I ſtood in aſtoniſhment at the high perfection of the art, and of its ſingular deſtiny, to be fixed in places devoted to ſilence and obſcurity. In the working of theſe galleries beds of a very fine grained calcareous clay have occaſionally been croſſed; and here the

 lines

lines of the hieroglyphics have been cut with a firmneſs of touch, and a preciſion, of which marble offers but few examples; the figures have an elegance and correctneſs of contour, of which I never thought Egyptian ſculpture ſuſceptible. Here too I could judge of the ſtyle of this people, in ſubjects which were neither hieroglyphic, nor hiſtorical, nor ſcientific, for theſe were repreſentations of ſmall ſcenes taken from nature, in which the ſtiff profile outlines, ſo common with the Egyptian artiſts, were exchanged for ſupple and natural attitudes, groups of perſons were given in perſpective, and cut in deeper relief than I ſhould have ſuppoſed any thing but metal could have been worked. I thought it neceſſary to bring back with me ſome fragments of theſe bas-reliefs, as a ſpecimen to others of what gave me ſo much ſurpriſe. One cannot help being ſtruck with the little

 analogy

analogy which the greater number of these subjects have with the spot wherein they are immured; it requires the presence of mummies to persuade one's-self that these excavations are tombs: I have found here bas-reliefs representing games, such as rope-dancing; and asses taught to play-tricks and to rear on their hind-legs, which are sculptured with all the nature and simplicity which Bassan has shewn in representing the same animals on the canvas.

The plan of these excavations is not less singular; there are some which are so vast and complicated, that one would take them for labyrinths, or subterranean temples. Some of the same people with whom we had just been at war, served me as guides, and the clink of money, that universal language, before which all hatred ceases, especially among the Arabs, had procured me

friends with the fugitive inhabitants of Kurnu. Some of theſe had come to me privately when I was at a diſtance from our camp, and attended me with great fidelity, we penetrated together theſe ſubterranean labyrinths, which indeed reſembled by their myſterious paſſages and windings, the temples conſtructed for the trials of the initiated. After paſſing the apartments, adorned in the elegant ſtyle that I have juſt deſcribed, we entered long and gloomy galleries, which wind backwards and forwards in numerous angles, and ſeem to occupy a great extent of ground; they are melancholy, repulſive and without any decoration; but from time to time open into other chambers covered with hieroglyphics, and branch out into narrow paths that lead to deep perpendicular pits, which we deſcended by reſting our arms againſt the ſides, and fixing our feet into ſteps that are

cut in the rock. At the bottom of theſe pits we found other adorned chambers; and lower ſtill, a new ſeries of perpendicular pits and horizontal chambers, and at laſt aſcending a long flight of ſteps, we arrived at an open place which we found to be on a level with the chambers that we firſt entered.

It would have required ſeveral days to form an idea of the diſtribution of theſe ſubterranean works, and to take plans of ſuch intricate labyrinths; if the magnificence diſplayed in the houſes of the living was at all equal to that of theſe ultimate habitations, as we have ſome reaſon to ſuppoſe, from the ſumptuous pieces of furniture painted in the tombs of the kings, how much muſt we regret that no veſtige of them remains! What can have become of palaces that contained ſuch opulence! how can they have diſappeared! they cannot be buried

under

under the mud of the Nile, ſince the quay which is beſore Luxor ſhews, that the elevation which the ſoil has undergone is very inconſiderable. Were they built of unbaked and therefore periſhable earth! or did the great men, as well as the prieſts, inhabit the temples, and the people only huts!

During the whole expedition, we had been followed by a flight of kites and ſmall vultures, which had become as familiar as they were naturally voracious. They fed on what we left behind us, and always rejoined us whenever we halted. In the days of battle, inſtead of being alarmed by the noiſe of cannon, they flocked about us from all ſides: this time, however, our boat expedition had deceived our feathered acquaintance; but at the firſt noiſe of firing, and eſpecially on the exploſion of our mines, they made it a ſignal for collecting around us. We were

much

much entertained with their addreſs and familiarity; ſome times we threw down from the ſteep banks of the river a piece of meat, which they always caught before it touched the water, and now and then they would carry off the rations which the ſervants were carrying on their heads to the advanced poſts. I have ſeen the kites, whilſt our ſoldiers were cleaning fowls for the table, gently twitch from their hands the entrails and parts which were rejected; the vultures, however, had not the ſame dexterity, but their impudence equalled their voracity; they fed on the vileſt and moſt corrupted offal that fell in their way, and their nature partook of the infection of their food, for I have frequently attempted, but without ſucceſs, to endure the ſtench of the carcaſes of theſe birds, though I flayed them the moment that I had killed them, either with a

gun

gun or piſtol, and whilſt they were yet warm.

In the evening, after ſome negotiation, my guides and myſelf parted, each ſatisfied with the other, and with an appointment of meeting again in the morning, which we were both intereſted to keep with punctuality.

The next day I was conducted to new tombs and galleries, which were leſs winding, and would ſerve as very agreeable habitations from their ſituation, which enjoys day-light, pure and healthful air, and a fine proſpect: theſe were not different from the others in any point of decoration, they had ſimilar ornaments and paintings. The rock, which is of a gravelly nature, is coated with a ſmooth ſtucco, on which are painted, in every colour, ſubjects of funereal proceſſions, much leſs laboured indeed than the

bas-

bas-reliefs, but equally interesting, from the subjects which are here represented. I regretted that the part which had been injured prevented me from following the whole order of these ceremonies, but the remains that are still perfect attest their extreme magnificence.

The figures of the gods are here carried by priests upon litters, with banners waving over their heads, and followed by personages bearing golden vases of several forms, calumets, arms, loaves of bread, victuals of different kinds, and coffers of various construction. (See Plate LIV.)*

I could not distinguish in this procession which was the corpse; perhaps it was enclosed in some sarcophagus, and surmounted by the figures of the gods; the women

* Numbered by mistake LXIV.

marched

marched in order, playing on musical instruments; one group of this kind was formed of three singers accompanying each other, one with the harp, another with a kind of guitar, and the third probably with some wind instrument; but here the figure is too much injured to enable us to determine what it might be.

If I had had time to draw all the meanders which adorn the ceiling, I should have copied all the ornamental lines which appear to so much advantage in Greek architecture, as well as those which form the materials of the rich and elegant decorations, which we term the arabesque.

Beyond these subterranean caves is a monument built of unbaked bricks, the lines of which have something elegant in them. The slope of the walls and the capitals resemble the Egyptian style, but some of the outer

ornaments.

ornaments, and the arches in the ſur-baſe, convince one that this is an Arab monument: it is conſiderable in ſize, and, by its ſituation, it commands the whole territory of Thebes.

Several fragments of mummies were brought me: I promiſed an unlimited reward to any who ſhould procure me one whole and untouched; but the cupidity of the Arabs deprived me of this ſatisfaction; for they ſell at Cairo the reſin which they find in the belly and ſkull of theſe mummies, and there is no preventing them from committing this violence to them; and beſides, the fear of ſelling one that might contain ſome treaſures (though they have never found any in theſe antiquities) makes them always break the outer wooden covering, and tear that of painted cloth, which wraps round the whole body, wherever much

much pains have been taken in the embalming. The reader may judge how delightful this day was to me, in which I diſcovered ſo many new objects of curioſity, and I had the additional ſatisfaction of reſuming my old diplomatic employment, becoming a man of truſt, the intermede of mutual good offices, and the guardian of the women and children. I took care not to mention that the women had never been ſo happy nor ſo well treated as when in our cuſtody: I inſiſted on the delivery of the ſheiks to us; I repreſented to the inhabitants the appetites of our ſoldiers, and conſequently the danger which their flocks run by their long reſiſtance; but I muſt confeſs I was not in great haſte to conclude the buſineſs, for I temporiſed, I delayed till the morrow, not being willing to bring my negociations to too haſty a concluſion, nor to cut ſhort my reſearches.

I had difcovered, in climbing the mountains, that the tombs of the kings were very near the Memnonium: I was ftrongly tempted to return thither, and my guides preffed me to do fo; but I was apprehenfive of falling in with the fugitives that we had difperfed, and of becoming, in my turn, a hoftage, or exchange againft the fheep.

The third day I went to Medinet-Abu, and revifited this vaft edifice with new admiration. Being no longer haraffed by the hafty march of an army, I could examine at leifure this immenfe group of buildings. I had already remarked, that in the fecond portico catholicifm had there fabricated a church, of which no other remains were left than a fur-bafe of the recefs of the choir, and the columns of the nave; but I difcovered from the teftimony of a number of little doors, decorated with flowered croffes, that

the body of the edifice, which was two hundred feet long, had to all appearance served as a convent for some orders of monks of the earlier ages of christianity. In the portico, where the church had been situated, I had time to observe, that the sculptures on the inner wall represented the exploits and the triumph of some hero, perhaps Sesostris, who had carried his arms into foreign countries, and had obtained victories in India, as all these bas-reliefs seem to point out. Here I remarked the figure of a hero alone pursuing a whole army, who are flying from before him, and, to escape from his blows, throwing themselves into some river, perhaps the Indus. This hero, who is mounted on a small chariot, in which there is only room for himself, drives two horses, holding the reins on a level with his girdle: bucklers and heaps of arms are hung all about him, and

around

around his car; his ſtature is gigantic, and he holds an immenſe bow, from which he is ſhooting arrows upon a bearded and long-haired enemy, who have not the leaſt reſemblance with the known forms of Egyptian heads. Further on, he is repreſented ſitting on the back of his car, the horſes of which are held by pages, and one perſon is counting out before him the hands cut off from the enemy killed in battle, whilſt another is inſcribing the number, and a third appears to be proclaiming the ſum. Some travellers have ſeen a ſecond heap of mutilations of another kind, which ſhew, that the hero has not been fighting againſt Amazons; but the figure of theſe mutilations did not ſtrike me, and I have accordingly not repreſented them. Priſoners are alſo brought to him, confined in different ways; they are all clothed with flowing and ſtriped robes, their

hair is long and matted, and tables of hieroglyphics follow, fifty feet in diameter, which doubtlefs explain the meaning of the figures that precede them. Returning to the left by another fide of thefe galleries, a long bas-relief is feen, that reprefents, in two lines, a triumphal march: it is probably the fame hero returning from his conquefts; fome foldiers covered with armour prove that the triumph is military, though a little further on nothing is to be feen but priefts, or perfons of the clafs of the initiated, without arms, and with long and tranfparent tunics: the arms of the hero are covered with thefe garments; he is borne on the fhoulders of men, on a palanquin, with all the attendants of a divinity; before and behind him march priefts, bearing palm-branches and calumets, and incenfe is prefented to him. He arrives in this ftate at the temple of the tutelar deity

of

of Thebes, whom I have already defcribed, and offers to the god a facrifice, in which he officiates as prieft; the march continues, and the god is borne by twenty-four priefts; the bull Apis, with the attributes of divinity, marches before the hero, and a long train of perfonages follow, holding each a banner, on the greater number of which are the reprefentations of different deities. When arrived at the altar, a child appears with his hands tied behind his back, who is about to be immolated before the conqueror, who has ftopped to receive this horrible facrifice, or to affift at this execrable holocauft; befide them ftands a prieft, who is breaking the ftem of a flower, and birds, who are flying away, emblems of the feparation of the foul from the body. The account which Longus and Apuleius, in their romances of Theagenes and the Golden Afs, have tranfmitted to us

 of

of human ſacrifices among the Egyptians, is therefore not a fable, and theſe poliſhed people ſtill retained ſome reſemblance to barbarians. Next the hero himſelf makes a ſacrifice to the god Apis, of a ſheaf of wheat; a protecting genius accompanies him throughout; he changes his dreſs in the different parts of the ceremony, which perhaps marks his various dignities or degrees of initiation, but the ſame phyſiognomy is conſtantly preſerved, which ſhews, that it is a portrait; his air is noble, auguſt, and mild. In one picture he is holding nine perſons, confined by the ſame chain. Are theſe the paſſions perſonified? or, do they repreſent nine conquered nations? Incenſe is offered to him in honour of theſe victories; a prieſt writes his annals, and conſigns them to ſacred memorial.

It is therefore proved, that the antient Egyptians

Egyptians had written books; the famous *Toth* was then a book, and not inſcribed tablets ſculptured on walls, as has been often ſuppoſed. I could not help flattering myſelf, that I was the firſt to make ſo important a diſcovery; but I was much more delighted, when, ſome hours after, I was aſſured of the proof of my diſcovery, by the poſſeſſion of a manuſcript itſelf, which I found in the hand of a fine mummy, that was brought me: the reader ſhould be a traveller, an enquirer, and an amateur, to ſympathize with my rapture on this occaſion: When it was brought me, I felt that I turned pale with anxiety; I was going to expreſs my indignation at thoſe who had violated the integrity of this mummy, when I perceived in its right hand, and reſting on the left arm, a roll of papyrus, on which was a manuſcript, that I ſhould perhaps have never ſeen with-

 out

out this violation. I then bleſſed the avarice of the Arabs, and my good fortune, which had put me in poſſeſſion of ſuch a treaſure, which I hardly dared to touch for fear of injuring this ſacred manuſcript, the oldeſt of all the books in the known world. I could not venture to entruſt it out of my ſight, and all the cotton of my bed was devoted to wrapping it up with the utmoſt care. What could be its contents? Was it the hiſtory of this perſonage, the remarkable events of his life? was the period aſcertained by the date of the ſovereign under whom he lived? or did this precious roll contain maxims, prayers, or the hiſtory of ſome diſcovery? I regretted not being able to draw every thing that I had ſeen during the whole of this intereſting day; but, however, I had ample reaſon to be ſatisfied, for what other traveller had ſeen ſo many new objects? who, beſides myſelf,

 had

had been able to draw them on the very ſpot?

However, our negotiation advanced faſter than I wiſhed; the ſheiks had been delivered up, but happily for me the *miri* was not yet paid. The officer who commanded our party had the goodneſs to conſult me, and I confeſs that I did not deal quite openly with him, for my own intereſt dictated my anſwer; but after all, there was no great harm done, that a hundred men who were not wanted at Keneh, ſhould ſtay two or three days longer than neceſſary at Thebes; I was going to quit Egypt for ever, and the military operations had ſo often and ſo imperiouſly oppoſed my own purſuits, that I took this opportunity to revenge myſelf a little for my frequent diſappointments. I therefore told our captain that ſuch a delicate ſituation required the utmoſt circumſpection. On this a courier

was

was ſent, whoſe journey would give me four days ſecure: during this time, however, more preſſing orders arrived, and we thought of ſending to bring back all the fugitive inhabitants of Kurnu, wherever they might be concealed. On this I joined a detachment, who were going to make a circuit round this diſtrict, hoping to be able to make ſome further diſcoveries in a country which was ſo rich to the artiſt and amateur. In our way we learnt that the fugitives were at Harminta: I knew this place well enough, and it would have taken me a walk of a league and a half out, and as much back again, in a ſcorching ſun, to little purpoſe; therefore as three of our ſoldiers were without ſhoes, I propoſed to our leader to keep them with me, and to go to Medinet-Abu, oppoſite to which we then were. Happily for me, the officer did not calculate on the inſufficiency of ſo weak an

eſcort,

efcort, and we went all four well fatisfied to pafs the day in the fhade of the porticoes of Medinet. The inhabitants, who recollected me by fome little gifts that I made them, inftead of refifting us by arms, brought us frefh water, bread, ripe dates, and grapes, and I had leifure to draw every thing which I had only had a glance at the evening before. I took candles with me, which gave me an opportunity of penetrating into the darkeft places, and thofe which I could not fee in my former vifits to this fpot. I here found three fmall chambers covered with bas-reliefs, which had always been dark; at the bottom of the third was a kind of ftone buffet, the hinges of which were ftill remaining, and this was all that was particular in this fmall adorned apartment, that was the innermoft of three, and clofed by three doors as ftrong as walls, which would make one

one expect to find ſome curious treaſure. We alſo went into a ſmall neighbouring temple, where we met with a little adventure: by the ſide of the ſanctuary was a ſmall room, occupied almoſt entirely by a monolithic temple of granite, which was thrown down; we were going to examine it, when all at once a pretty large beaſt jumped out againſt the face of him that was holding the light, and gave him a deep ſcratch; I had juſt time to cover my head with my hands, and to ſtoop my ſhoulders, on which I received the firſt ſpring of the animal, who with the next threw me down, by ruſhing between my legs; he alſo overthrew my two companions, who were haſtening to the door, and thus in a moment he defeated us all. We came out laughing at our alarm, without being able exactly to make out what beaſt it was that had cauſed it, but probably

it

it was a jackal, that had chofen this place for a retreat, in which he had been difturbed for the firft time of his life.

In my refearch I entered a hole that had been dug under the foundations of the part which appeared to me the moft ancient of all; and yet even here, at the bafe of one of the principal pillars of the edifice, I difcovered foundation ftones, on which were fculptured numerous hieroglyphics, as finely executed as thofe that decorated the outer part of the building. From this circumftance, how great muft we fuppofe the antiquity to be of edifices fo decorated? and how many preceding ages of civilization would it require to be able to erect fuch buildings? How many ages, again, before thefe would have fallen into ruins, and ferved as materials for the foundation of other temples, which themfelves have exifted for fo many centuries?

The

The annals of this wonderful country are myſterious, obſcure, and infinite.

At the north of theſe temples we found the ruins of two figures of granite, overthrown and broken. They might have been about thirty-ſix feet in height: their attitude was the uſual one, of the right foot advanced, and the arms hanging down beſide the body; and they doubtleſs adorned the gate of ſome large edifices, the ruins of which are now buried under the ſoil. I then went to the two coloſſi, ſuppoſed to be thoſe of Memnon, and took an accurate drawing of their actual ſtate of preſervation. Theſe two pieces of art, which are without grace, expreſſion, or action, have nothing which ſeduces the judgment; but their proportions are faultleſs, and this ſimplicity of attitude, and want of decided expreſſion, has ſomething of majeſty and ſeriouſneſs, which cannot fail to

ſtrike the beholder. If the limbs of theſe figures had been diſtorted in order to expreſs ſome violent paſſion, the harmony of their outline would have been loſt, and they would be leſs conſpicuous at the diſtance at which they begin to ſtrike the eye, and produce their effect on the mind of the ſpectator, for they may be diſtinguiſhed as far as four leagues off. To pronounce upon the character of theſe ſtatues, it is neceſſary to have ſeen them at ſeveral intervals, and to have long reflected on them; and after this it often happens, that what is at firſt conſidered as the work of the infancy of art, becomes aſſigned to its maturer age. If the group of the Laocoon, which ſpeaks to the ſoul as well as to the eyes, were executed in a proportion of ſixty feet, it would loſe all its beauty, and would not preſent ſo ſtriking a maſs of workmanſhip as this; in ſhort, if

theſe

theſe ſtatues were more agreeable, they would be leſs beautiful, as they would then ceaſe to be (what they now are) eminently *monumental*, a character which ſhould belong peculiarly to that out-door ſculpture, which is intended to harmonize with architecture, a ſtyle of ſculpture which the Egyptians have carried to the higheſt pitch of perfection.

I have no heſitation in appealing for the truth of this ſyſtem, to the happy reſult which has always attended the uſe of this ſevere ſtyle by the moderns, and the partiality which all the artiſts in our Egyptian expedition have acquired for the grave and ſimple, a partiality which is a moſt deciſive proof that its beauty is not merely an idea.

I again examined the block of granite, which lies between theſe two ſtatues, and I am ſtill more convinced that it is the ruins of the famous coloſſal ſtatue of Oſymandias, who,

who, on the inſcription, braved both the ravages of time and the pride of men; and that the two figures which are left ſtanding, are thoſe of his wife and daughter. I am likewiſe perſuaded, that in a much later period, travellers have choſen to ſuppoſe one of the latter ſtatues to be that of Memnon, that they might not be ſuppoſed to have come away from Egypt without ſeeing it, and according to the uſual progreſs of enthuſiaſm, that they have fancied they heard the ſound which it was famed for uttering at the riſing of the ſun.

Some of my friends from Kurnu had now joined me; I calculated that our party who had gone to Hermontis could not return till late. We therefore again began to ſearch the tombs, always in the hopes of finding ſome which had not been ranſacked, that I might light upon an unrifled mummy, and

 find

find out the manner in which they were laid within the tombs, which the inhabitants had always obſtinately concealed from us, as the ſituation of their village had given them almoſt an excluſive trade in this ſingular article of commerce. After many painful and fruitleſs reſearches, we at laſt arrived at a hole before which were ſcattered numerous fragments of mummies: the opening was narrow, we looked at each other, to learn if there was any riſk in going down; my companions were curious, and we determined that one of the volunteers, with my ſervant, ſhould ſtay without to ſecure our guides, and prevent them either from going away or advancing to us. We then ſtruck a light and entered the narrow paſſage; we were at firſt obliged to grope on our hands and knees, and in a minute's time one of our people cried out that he was nearly ſtifled; we ſent him

him to the door to replace the centinel, and to ſend the latter to us taking his light: having crawled along nearly a hundred paces over a heap of dead and half decayed bodies, the vault became loftier, more ſpacious, and decorated with a conſiderable degree of care. We now found that this tomb had already been ſearched, that thoſe who had firſt entered it not having torches, had uſed buſhes to give them light, and that theſe had ſet fire firſt to the linen and afterwards to the reſin of the mummies, which had cauſed ſuch a combuſtion as to ſplit ſome of the ſtones, melt the gums and reſins, and blacken all the ſides of the cave. We could obſerve, however, that this vault had been intended for the burial place of two conſiderable perſons, whoſe figures were ſculptured in emboſſment, ſeven feet in height, holding each other by the hand. Above their heads was

 a bas-

a bas-relief, reprefenting two dogs in a leafh lying on the altar; and kneeling, two figures had the appearance of worfhipping, which makes it probable that two friends were buried here, who were unwilling to part even in death. Befides this, there were lateral chambers unornamented, and fitted with corpfes that had been embalmed with more or lefs care; fhewing that though the tombs had been conftructed and decorated by perfons of confequence, they received not only the corpfes of the founders, but of their children, friends, relations, and perhaps all the fervants of their houfe. Several bodies fwathed up, but without any coffin, were lying on the ground, and there were as many of thefe as could be laid in a regular order. I here found the reafon why fo many fmall figures of baked earth, holding in one hand a whip, and in the other a bent ftaff, were

conſtantly found near theſe tombs; for the religious enthuſiaſm of the Egyptians went ſo far as to lay theſe rows of corpſes upon beds formed entirely of theſe little images, a handful of which I put in my pocket. From a number of bodies which were not ſwathed up, I could perceive that circumciſion was a conſtant cuſtom among them, that depilation was not practiſed among the women, that their hair was long and flexible, and the character of the head was in a fine ſtyle. I brought away with me the head of an old woman, which was as ſtriking as that of the ſybils of Michael Angelo, and indeed a good deal reſembled them. We then deſcended with ſome inconvenience into ſeveral deep pits, where we found more mummies, and large long pots of baked earth, with covers repreſenting human heads; they contained nothing but ſome kind of reſin. I could have

willingly taken ſeveral drawings here, but I was too much confined, we wanted air, our candle would hardly give any light, and eſpecially it began to grow very late, and patroles had been ſent out to ſeek for us ; the generale had been beat, and ſignal guns fired ; in ſhort, our friends began to reckon us of the number of thoſe whoſe habitations we were viſiting, when one of our ſentinels came to give us the alarm. At our return we were reprimanded like truant ſchool-boys, and indeed we had been guilty of many imprudences ; but I was ſo highly contented with the booty that I had acquired during this day, that I remained in this pleaſing ſtate of mind till I learnt that our commanding officer, without any longer conſulting me, had taken upon him to quit the left bank and to go to Luxor, there to wait further orders.

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He was afterwards blamed for having quitted his firſt poſition, but certainly no one was ſo much diſpoſed to grumble at it as myſelf, as it tore me away from a place where I was very well off in every reſpect, living in perfect harmony with the inhabitants, by whom I ſhould have remained quite unmoleſted, had the war continued even a month longer. Luxor was only magnificent and picturesque; however, during the three days that I remained there, I took the view, Plate XXV, and made the plan, Plate XXIV, as well as I could, acroſs the houſes of the inhabitants, and among people who were conſtantly ſuſpicious of our diſturbing the obſcure retreat which they had choſen for their women.

During my ſtay at Luxor I met with ſome fine medals of Auguſtus, Adrian, and Trajan, with a crocodile on the reverſe,

 ſtruck

ſtruck in Egypt in fine bronze with Greek inſcriptions, and a great number of medals of Conſtantine. I alſo found in the court of a private houſe a granite torſo, of larger proportion than natural, repreſenting the two ſigns of Leo and Virgo; I bought it and embarked it on board our boats.

As I was preparing to go on to Karnac, our detachment received orders to repair to ſeveral villages, where I found no particular object to intereſt me, and I now quitted for ever the great Dioſpolis.

CHAP.

CHAPTER XXI.

Embark at Keneh for Cairo—Waterfowl on the Nile—Panopolis—Quarries of Monfalut—Ruins of Antinöe—Murad-Bey attempts to penetrate into Lower Egypt—Repulſed—Monaſtery of the Chain—Pyramids of Saccara—Arrive at Cairo—A Turkiſh Fleet appears before Aboukir, and diſembarks an Army—Battle of Aboukir—The Author arrives at Alexandria—Embarks for Europe with Bonaparte—Arrives at Frejus.

RETURNED with a few ſick ſoldiers to Keneh, and on my arrival there found two barks ready to ſail for Cairo, and only waiting for my coming on board. For the laſt nine months my thoughts had been wholly occupied in the collection of intereſting objects,

jects, so that I was entirely ignorant of my situation and future resources: I had shrunk from no dangers in satisfying my curiosity, and the apprehension of being obliged to quit Upper Egypt, without having seen all that was best worthy of remark there, would have induced me, without reluctance, to go through still greater perils. Circumstances arising from the unsettled state of the country, and the necessary subservience of my own particular designs to the military operations, had in many instances prevented me from taking more than a hasty glimpse of objects that would have amply recompensed a longer stay; but even if my researches shall have no other effect than abridging the future labours of those who may succeed me in a time of greater tranquillity, I shall rejoice that my zeal has been thus far at least serviceable to the arts. It was not without much

much regret, that I took leave of all thoſe whoſe fortune I had partaken of ſo immediately, during the whole expedition, eſpecially of General Beliard, whoſe equanimity had rendered me peculiarly happy in his friendſhip: ſince our meeting at Zaoych, we had quitted each other only two days for the expedition to Etſu, and eight days employed in my laſt viſit to Thebes; in both of which excurſions, not a day paſſed without my regretting his abſence, and anticipating the pleaſure of our meeting again.

On the fifth of July we ſet ſail down the river. I ſaw Dendera and the Thebais gradually leſſening to the view: that ſanctuary which I had ſo often deſpaired of being able to penetrate, and which I had had the ſatisfaction of traverſing ſo many times in every direction, ſo that at length it became that particular country of the world with which

I was

I was moſt minutely acquainted; the trees, the rocky eminences, the canals, the ſmalleſt monuments, every thing had become ſo deeply imprinted in my memory, that I was able to recogniſe and name each object within ſight, and their ſeveral diſtances from each other.

We found the Nile more fully peopled than ever with all ſorts of water-fowl: the pelicans had inhabited it for a month paſt; ſtorks, Numidian cranes, ſeveral ſpecies of wild ducks, curlews and herons, enlivened all the iſlands that the river had not yet covered, and we ſaw large crocodiles even below Girgeh: in thirty-eight hours we had reached this town, which was already quite habituated to our government. Here we paſſed a day in laying in proviſions and waiting for a wind; it becomes favourable, and in two hours we reached Minchieh, the ancient

Ptolemais.

Ptolemais. The only remains of this large Greek city is a quay, of which I have already ſpoken, in but an indifferent ſtate of preſervation, though of a better conſtruction than the Egyptian works of this kind: on the ruins is built a large village, inhabited chiefly by Chriſtians.

Three miles lower down on the right bank of the river, are the remains of Chemmis or Panopolis, now called Achmin: there ſtill is to be ſeen, as I am informed, a building buried up to the very roof, which, no doubt, is the temple formerly dedicated to Pan, and conſecrated to proſtitution; a number of almehs and women of the town ſtill ſubſiſt here, as at Metubis, if not under the ſpecial protection, yet at leaſt acknowledged and tolerated by the government: I was told that on a particular day in every week they aſſembled in a moſque near the tomb of the

ſheik.

ſheik Harridi, where, mingling ſacred with profane, they commit all kinds of indecencies.

Achmin is large and well ſituated on a tongue of land projecting into the Nile, and ſhouldered up by the chain of the Mokatam mountains, which, bending round in this place, forms a deep and difficult paſs.

We paſſed the night before Antiopolis, which ſtill retains a lofty portico, though much defaced, and on the tenth,* at three in the afternoon, arrived at the port of Siut:

* The chronology of the author is occaſionally very incorrect. He embarked on the 16th of Meſſidor (July 5) and appears to have been no more than four or five days in reaching Siut, but the tenth of next month, Thermidor, correſponds with the 29th of July: the true date of his arrival is, no doubt, the *tenth of July*, and the confuſion probably originates from the author's having in his notes uſed the old calendar, and careleſsly altering it for the republican one in the printed work.—TRANSLATOR.

General Desaix not being there, we only stopped to renew our provisions, and then glided swiftly away before those objects that had formerly detained us so long.

In the evening we anchored before Monfalut, and at day break found ourselves under the Mokatam, whose abrupt base is washed by the Nile: there were formerly quarries worked here, the grottoes of which still remain; they resemble those of Siut, and seem to have served as tombs to the ancient Egyptians, and as places of retreat to the first solitaries. From below Girgeh the climate alters very sensibly: the sun asserts his empire as long as he is present; but, when he has quitted the horizon, his place is no more supplied by that drying, unmitigated heat that exhausts the narrow valley of the Thebais.

Beyond Malui are seen, on the right bank,

near

near the village of Shek-Abade, the ruins of Antinöe, built by Hadrian, in honour of his favourite Antinous, who ſacrificed his own life in Egypt to ſave that of his ſovereign. It is unfortunate that ſuch ſublime heroiſm ſhould be found in alliance with infamous morals, ſo as to authoriſe a great man, under the ſacred title of gratitude, to publiſh his regrets, which have been long ago conſigned by nature to myſtery and ſhame. It is not eaſy to imagine what could have decided the choice of a ſituation for the town of Antinöe, at the foot of the melancholy Mokatam, in a ſtrait between two deſerts, except that Beſa, a more ancient town than Antinöe, and upon the ruins of which this latter had been built, was the place where the emperor was ſtopped by the diſorder that menaced his life; and the prieſts of this city, at that

time in high repute, declared, upon being consulted, that the patient would die, except some one devoted himself in his place.

By the side of the river appears one of the city gates, resembling a triumphal arch. It is decorated with eight corinthian pillars, between which are three arches springing from a buttress, ornamented with pilasters: this group of ruins is the most considerable of all that now remains of Antinöe. From this point there seems to have been a street passing in a straight line across the town to the opposite gate: both sides of this street appear to have been adorned with a colonnade of doric pillars, under which one might walk in the shade. There are still visible some of the shafts, and a few capitals, very much worn, on account of the friable nature of the limestone used in their construction. The houses were built of brick. The cir-

cuit of Antinöe was very great, if the ruins of Befa, by being mixed with its own, have not increafed its extent. Being defirous of obtaining a view of the whole of thefe ruins, we afcended a little hill, and foon perceived the inhabitants of the modern village affembling behind an oppofite eminence: fcarcely had we come over againft them, than, fuppofing our intentions to be hoftile, they called out for affiftance, and threw duft into the air in token of defiance. We were only fix in all, and I was unfortunately unarmed; we were obliged to make a movement, in order to prevent them from cutting off our retreat; this movement appeared to them another act of hoftility; the alarm fpread, and they began firing upon us. As our bufinefs was not to make war upon them, I took a hafty furvey of the ruins before us, without feeing any parts that would group fo as to furnifh

a picturefque

picturesque drawing. I only regretted the want of an opportunity to trace out the plan of a city, built in the mature age of architecture, by the orders, and under the immediate inspection of a prince, the munificent patron of the fine arts, and the most powerful monarch in the world: it must, however, be confessed, after having seen Latopolis, Apollinopolis, and Tentyra, and the other glories of Egyptian architecture, that the ruins of Antinöe appear mean and paltry.

We retired to our barks, whence I made a slight sketch of such of the ruins of Antinöe as could be seen from the water; we then proceeded to Meinet, and till this place the right bank of the Nile is almost wholly destitute of cultivation. My heart beat as I approached the town, where I expected to find Desaix, to shew him my labours and my treasures, and to enjoy them again my-

 self,

ſelf, by making him enjoy them alſo: but I was deſtined to ſee no more my gallant and reſpectable friend: we were informed that he was ſtill in purſuit of the indefatigable Murad-Bey. Calm amidſt all his misfortunes, this Egyptian Fabius, knowing well how to ally a patient courage with all the reſources of active policy, had calculated his means, and knew how to appreciate juſtly their effects, amidſt the various occurrences of a diſaſtrous war: although he had to oppoſe at the ſame time a foreign enemy, and all the rival pretenſions of his jealous equals, he continued to preſerve a firm authority over his party, by taking his full ſhare of the privations brought upon them by their rapid marches, and their defeats; he was become their only rallying point, the ruler of their deſtiny, and all their movements, and commanded them as abſolutely as in the time of his greateſt

 proſperity.

prosperity. By long experience he had learnt the great art of accommodating himself to the times, nor did he chuse by a vain bravado to put all to hazard: he knew that the weaker party ought to make this use of their misfortunes, and fight only with the scythe of time, and when no longer able to command events, that true skill consists in so far yielding to them as hence to derive the means of carrying on a more active opposition. By this fertility in resources Murad-Bey shewed himself an adversary worthy of Desaix, nor can it be decided whether the ingenious and reiterated attacks of the one, or the circumspect resistance of the other, are the most to be admired.

We learnt, that in consequence of intelligence transmitted by his spies from Lower Egypt, Murad had put in motion his whole remaining force of Mamelukes and Arabs,

that he had traverſed the Faïum, and penetrated as far as the deſert of the pyramids, for the purpoſe of making a diverſion in caſe of a deſcent on the coaſt. The ſeveral corps of generals Friand, Bayer, and Jayomeck, after capturing ſome camels and killing a few of his Mamelukes, had obliged him to return by the way of Meniet, where Deſaix had taken up the purſuit, and was chaſing him from the poſitions in which he had hoped to eſtabliſh himſelf. We were warned of the poſſibility of meeting a few leagues below with a light ſquadron of armed barks that accompanied his movements; in conſequence of which intelligence we waited till night, and then paſſed by without ſeeing, or being ſeen by them.

At day-break we found ourſelves before the monaſtery of the Chain, ſituated on a peak of the Mokatam mountains: the monks who

who inhabit it ſwim into the ſtream to request alms of the boats that paſs by; they are alſo ſaid to practiſe piracy, when it can be done to profit, and without danger: from long habit they ſeem to have acquired all the agility in the water of amphibious animals, advancing againſt the full force of the ſtream like fiſhes. Beſides being expoſed alternately to the inclemency of three elements: they are in a manner deſtitute of the fourth; an immenſe deſert cuts them off from all cultivation, and the blaſt that has ſwept acroſs it, loaden with diſeaſe, howls around their deſolate retreat: they are burnt up by the rays of a vertical ſun, unremittingly darted on their dry and barren rocks; and it is with difficulty, and by ſwimming, that they can obtain a few occaſional alms. It is called the *Monaſtery of the Chain*, becauſe they can only procure ſupplies of water and other

 neceſſaries,

neceſſaries, by means of a long chain attached to a windlaſs that they let down to the river. It appeared by the different groups of buildings, and of monks that we ſaw on the rock, that the monaſtery is of conſiderable extent, and well peopled. Its inhabitants have a perfect reſemblance to the ſolitaries whom they have ſucceeded, and the interior of the edifice is probably not materially different from the convents of St. Antony, of Mount Kolzim, and the Natron Lakes. I made a ſketch of this wild ſituation. (Plate XXXVII. Fig. 1.) Half a league lower down, the mountains retire from the river, the banks are flat and well cultivated, and the appearance of clouds announces our approach to the ſea, and to a more temperate climate.

We ſpent the night near Abu-Siefen, a coptic monaſtery, the firſt poſition beyond Cairo, where our troops were lodged, and

fortified

fortified themſelves after the battle of the pyramids.

I again paſſed by the pyramids of Saccara, before that immenſe number of monuments which decorated the field of death, the necropolis of Memphis, and bounded that city on the ſouth, as the pyramids of Gizeh did on the north. We might ſtill be ſeeking in vain the ſite of that ſuperb city, which ſucceeded in metropolitan dignity to Thebes, and even eclipſed its grandeur, if theſe ſumptuous tombs did not atteſt its exiſtence, and aſcertain indubitably the extent of ground that it occupied. All the diſcuſſions publiſhed on this ſubject, and which render its ſituation uncertain, have been written by learned men, who never viſited Egypt, and were therefore incapable of judging how ſcrupulouſly exact are the deſcriptions of it given by Herodotus and Strabo. If this diſ-

cuſſion

cussion is not yet entirely put an end to, it is that from the time of our arrival in Egypt, however near these pyramids are to Cairo, it has been always difficult to pass any length of time there, on account of the Arabs, who have continued to retain possession of the vicinity, as their imprescriptible property.

At day-break we found ourselves between Alter-Anabi and Gisa, opposite Roda, with Cairo and Bulac on our right, forming a rich combination of verdure, finely contrasted with the bare and wild appearance of the two ridges that terminate the horizon. I should have been glad to make a drawing of a view that shews, in so striking a manner, the relative situation of all these places; but I was with fellow travellers who would sooner have granted me any other favour than that of delaying our arrival for a few minutes. This little voyage fully persuaded me that it is a

bad

bad way to travel by water; the high banks intercept all view of the country, and the fear of loſing the wind, or having it contrary, either change or deſtroy all one's plans; you are hurried by places where you wiſh to ſtop, and delayed where there is nothing worth examination: unſatisfactory, however, as this method of travelling is to thoſe who wiſh to make obſervations or drawings, to accompany the ſuite of a military expedition is infinitely worſe: ſoldiers, ever active and reſtleſs, are conſtantly wiſhing to be upon the march, and when out, to reach as ſoon as poſſible the end of their journey, even when there is no enemy to drive them out of the place where they are, or to tempt them by a purſuit to ſhift their quarters.

As I was the firſt member of the Inſtitute who had arrived from Upper Egypt, my aſſociates got around me and overwhelmed

me

me with queſtions: my firſt pleaſure was to find myſelf thus the object of their eager curioſity, and to profit by the obſervations that they made: I propoſed to methodiſe my journal under their inſpection, and then to aſk queſtions of them in return: events, however, diſpoſed otherwiſe of me. Murad-Bey, by means of his ſpies, had aſſembled ſome Arab hordes not far from the Natron lakes, in the valley of Bahr-belameh, where he had promiſed to meet them: General Murat, however, had been detached againſt the Arabs, and had prevented the intended junction: the commander in chief had taken a ſtation at the pyramids, in order to place Murad-Bey between Deſaix and himſelf, when he learnt that a Turkiſh fleet of two hundred ſail had appeared off Aboukir. Bonaparte immediately quits the pyramids, returns to Gizeh, forms his plans, gives his or-

ders,

ders, and having made the requisite provisions, marches by Rhamanieh, and takes a position at Birket, half way between Alexandria and Aboukir. While the different corps are collecting together, he goes to Alexandria, puts it in a state of defence, gives instructions how to prepare for any event, sends orders to the army to march against the enemy, and rejoins it himself at day-break, on the 26th of July.

The Turks had effected their descent at Aboukir, and got possession of the entrenchments thrown up in front of the castle, the garrison of which also they had put to the sword: a thousand Turks, with two pieces of artillery, had posted themselves on a little hill to the right, two thousand more were entrenched on a hillock to the left, at the post of the wells; a third corps was stationed before the suburbs: the main body occupied the

the entrenchments, flanked by a formidable artillery, and the reſt of the front was interſected by trenches, carried on each ſide to the ſea ſhore. The reſerve, with the etat-major of the baſhaw, was drawn up on the ground between the entrenchments and the caſtle, into which was thrown a ſtrong garriſon.

Orders were given to attack the firſt advanced poſt, which was forced by the demi-brigades, under the command of General Deſtaing, the cavalry cut off the enemy's retreat, who were partly ſabred and partly driven into the ſea, where they were drowned. Bonaparte, feeling the importance of depriving the enemy of the wells, ordered the attack of the entrenched camp by which they were covered; this did not hold out long, and the fugitives being, in like manner, intercepted by the cavalry, ſhared the ſame fate as the former poſt: the troops, being formed

in

in column, were led to the attack of the body stationed before the suburbs: it resisted for a moment, but soon retired under shelter of the houses: here, protected by the walls and narrow streets, it continued for some time longer to maintain the combat, but being charged with vigour, notwithstanding its advantageous situation, it was obliged to fall back upon the entrenchments, where the artillery and musquetry from the ramparts checked the pursuers: we rallied in the suburb, and after a few minutes, commenced at the same time a furious attack on the whole extent of the trenches, from right to left.

The infantry, under General Fugiere, performed prodigies of valour, while the cavalry repeatedly charged, exposed to the cross fire from the batteries and gunboats. Adjutant-General Le Turcq, at the head of his companies,

panies, endeavoured to force his way across the ditches, but was entangled in them and perished. The enemy, by sallying repeatedly in force, recovered the ground, which a handful of our soldiers, by their desperate intrepidity, had just taken possession of; the slaughter was mutual, and the event yet fluctuated in uncertainty.

There is in almost all battles a period, when, after an equal struggle, both parties become sensible of the inefficacy of their means and the inutility of their efforts, when the waste of strength and the sentiment of self-preservation inspire both sides with a wish to retreat: this is the critical moment, which the man of superior genius knows so well how to turn to his advantage, by bringing forward all his reserved strength and deciding the victory. The corps of reserve, under General received orders to charge.

At

At the moment when the Turkiſh troops had made a ſortie, to cut off the heads of thoſe who were left on the field of battle, the daring Murat, after encouraging his ſoldiers, leads them on to a new charge; with equal velocity and intrepidity he forces his way through all the works of the enemy, turns their flank, and cuts off the retreat: this bold movement again animates the action, which ſoon becomes general; the enemy are attacked on all points, and at every point are forced: the works are carried, the rout is complete; all who are not ſlain are made priſoners; the cavalry charge the fugitives even into the ſea, where they had thrown themſelves, in the vain hope of reaching their fleet by ſwimming. The whole force of the Turks was twenty thouſand; ſix thouſand were made priſoners, four thouſand were left on the field, all the reſt were drowned. Never was a

 battle

battle more imperiously necessary, never was a victory more complete: thus did Bonaparte perform his promise to the gallant veterans whom he led back from Syria; thus triumphantly did he conclude his splendid career in Egypt. Inspired, no doubt, by his own good genius, or by that of France, he felt that the republic and all Europe demanded his return, to atchievements equally brilliant with these, and still more extensively useful.

On his return to Cairo, Bonaparte examined attentively all the drawings that I had brought back, and satisfied that the object of my mission had been accomplished, invited me to go to Alexandria, and carry thither the trophies of Aboukir. General Berthier, whose kindness I had experienced on all occasions, allowed me the company and assistance of my nephew on my return, in the same handsome manner as Dufalga

had

had refigned him to me when firft entering upon the expedition: it was only a few days fince I had quitted Thebes, and I feemed already within fight of Paris; my departure, which I had contemplated only obfcurely, and at a diftance, was fixed for the morrow; what at firft I thought a dream, proved to be a reality, and I found myfelf borne rapidly along in the very track of my moft anxious wifhes: ftill, however, a feeling which I know not how to defcribe, made me regret my departure from Cairo, a town which I had inhabited only by fhort intervals, and which I never had quitted without pain. I now found how naturally and imperceptibly an attachment fteals on to the fweet and even enjoyment of a delicious temperature, which without the aid of other pleafures, infpires a continually active fenfation of happy exiftence. This fimple and daily renewed con-

ſcioufneſs of delight, is the reaſon why it ſo frequently happens that Europeans, intending a ſtay of only a few months at Cairo, ſuffer themſelves to grow old there, without being able to prevail upon themſelves to depart.

In this ſurpriſing expedition it was my fate, both going and returning, to be one of the van: in two days I embarked in a ſmall armed veſſel, that was waiting for us at Bulac, and in our paſſage downwards I took a drawing of the place where the Nile divides to form the Delta. (See Plate XXXVII. Fig. 2.) On the third day from our departure, I found myſelf at Rhamanieh; we ſet out hence on the morrow, accompanied by a detachment of dromedaries and fifty men, for Demenhur, from which place, following the canal of Alexandria, after traverſing the province of Garbieh, we arrived at Birket, where

we

we halted for the night. The next day we breakfaſted at the well of Behder, and dined at Alexandria.

On my arrival here, the firſt things that ſtruck my attention were two of our frigates ready for ſea, lying at ſingle anchor off the new port; not a ſingle Engliſh cruizer was in ſight, and I began to believe in prodigies. Generals Laſnes, Murat, and Marmont, were agitated with anxiety; we liſtened without ſaying a word; were unable to occupy our attention with any thing; were conſtantly crowding to the ſame window; ſcrutinizing the ſea, and watching with ſuſpicion the movements of the ſmalleſt boat: at length, at one in the morning, General Menou came to inform us that Bonaparte was waiting for us on the beach. An hour after we had cleared the port, and at day-break we got under weigh with a north-eaſt wind; which,

continuing to blow from this quarter for two days, carried us out of the track of the English cruizers. In order more certainly to avoid falling in with an enemy, we coaſted along the arid ſhores of the ancient Cyrene, ſtruggling againſt the currents that ſet into the gulf, which remains even at preſent unexplored, on account of its dangerous navigation; nor was it without much difficulty in this ſeaſon of light and variable breezes, that we were able to double the Capes of Derne and Doira: in this latitude we were again befriended by an eaſterly wind, that carried us acroſs the gulf of Cidre; then doubling Cape Bon, we found ourſelves at laſt oppoſite to the friendly ports of Europe. During the whole of this tedious coaſting, we had not deſcried a ſingle ſail, and well convinced that we were under the guidance of no mean ſtar, we indulged our joy in ſecurity.

curity. Bonaparte, as an unconcerned paſſenger, buſied himſelf with geometry and chemiſtry, or unbent his mind by ſharing in our mirth.

We paſſed before the gulph of Carthage, the harbour of Biſerta, and came in ſight of Lampedoſa, inhabited by a man who breeds a few ſheep and poultry; hermit and ſanton at the ſame time, he receives with equal complacence all who touch at his little domain, the catholics in a chapel, the muſſulmans in a moſque.

On the next day we ſaw, at the diſtance of a league, the overhanging rock of la Pantellerie; ſoon after, we diſcovered the high mountains of Sardinia, and the road of Bonifacio, another ſtation where we might have expected to meet with an enemy; but here, as before, we ſaw nothing in the wide horizon to endanger our ſecurity; we carried

with us Cæſar and his fortune. Corſica at length offered us the firſt ſight of a friendly ſhore, and a briſk wind brought us to Ajaccio, where we ſent in a boat to gain the lateſt intelligence concerning France, and to enquire whether there were any hoſtile ſquadrons on our coaſts. While we were lying to for the boat, a ſudden ſquall obliged us to come to anchor in the gulph, in the native country of Bonaparte. He was thought to have been loſt, when chance thus brought him home: nothing could be more touching than the reception that he experienced; the batteries ſaluted on all ſides; the whole population ruſhed to the boats and ſurrounded our frigates; the public enthuſiaſm had even triumphed over the fear of contagion, and the veſſels were immediately boarded by crowds, crying out to Bonaparte: "It is we "who have the plague, and muſt owe our

deliverance

deliverance to you." We had already heard of our firſt defeats in Italy, and now had to learn their fatal conſequences: our ſtay here was employed in reading in the public papers the melancholy ſtory of our diſaſters; all the fruit of our triumphant campaigns in Italy had been conſumed in two battles: the Ruſſians were upon our frontiers, and diſorder, confuſion and diſmay were about to open for them a paſſage to the heart of France.

The wind becoming favourable we again got under weigh, and on the ſecond day after, towards evening, urged on by a freſh breeze, and already within ſight of the French coaſt, as we were congratulating ourſelves on our good fortune, we diſcovered two ſail to windward, then five, and afterwards ſeven: we immediately took in our higheſt canvas, and the moon at the ſame time became covered with a thick fog. We could ſee nothing

thing of the enemy's ſquadron, but heard in the wind their repeated ſignal guns, as they formed in a ſemicircle between us and the coaſt. It was now debated whether or not we ſhould return to Corſica while the paſſage was ſtill open to us: fortunately at this criſis Bonaparte aſſumed the command, and while, for the firſt time during the voyage, he expreſſed his will, gave orders to commit himſelf to his fortune. We made for the coaſt of Provence, and at midnight were ſo near-ſhore as to have no longer any apprehenſions of the enemy. If, by following any other advice, we had gone to Corſica, we might have continued there to this very hour. At daybreak we ſaw Frejus, and arrived ſafe in the ſame port, from which, eight centuries before, Saint Louis had embarked for his expedition to the ſame country that we had juſt quitted.

Nothing could be more unexpected than our arrival in France, and the news of it spread with the rapidity of lightning. Scarcely had we displayed the flag of a commander in chief, than the shore was covered with people, who exclaimed, Bonaparte! in accents of most intense desire: the public enthusiasm became uncontrolable, all apprehensions of contagion were forgotten, and our two vessels were surrounded by boats filled with men, whose only fear was lest they should be deceived in their hopes of the arrival of Bonaparte. Sublime emotion! France herself poured forth her thousands before him, who was destined to restore her splendour, and already from her frontiers demanded of him the revenge of Marengo. Our hero was borne in triumph to Frejus, and in an hour after had set out for Paris.

Delighted

Delighted to become again my own maſter, I ſtole from the multitude, and for the firſt time ſince my leaving France for Egypt, enjoyed the ſweet ſatisfaction of being no longer crowded nor hurried. Formerly I ſhould have thought myſelf a traveller and ſtranger at Frejus, but coming from Africa, I now ſeemed at home again, and one of the citizens of this little town, with nothing more to do. I aroſe late, I breakfaſted at my full eaſe, I went to take a walk, viſited the amphitheatre and the other ruins, looking with complacence at the frigates which had brought us, now lying at moorings in the harbour. Here terminates my journal; but the reader muſt bear with me a little longer, while I make a concluding obſervation on the form and object of this work.

When I quitted Alexandria, the members

of the Inftitute were yet at Cairo; and on my arrival in France, I was not certain whether they would be able to accomplifh their journey into Upper Egypt, as Bonaparte had ordered before his departure: the events of war might have interrupted the progrefs of that learned fociety, or at leaft prevent them from fending to France the valuable fruits of their labours: in that cafe I fhould have been the only one qualified to write on that country, efpecially as I had made a great multitude of drawings, which exhibited, not only the face of the country, but often reprefented fome of the moft interefting expeditions of the war. I could not, therefore, without a kind of injuftice, deprive my fellow-citizens of the copious fruits of my refearches, and my laborious travels, fo I refolved to publifh them.

I then thought it proper to add to my journal

journal a few critical digreffions on the antiquities, and fome remarks on the travellers who had preceded me, and with this intention I had requefted fome men of learning to fupply notes to the moft interefting of the objects which I had made drawings of; but no fooner had I been informed that the Inftitute of Cairo had accomplifhed their journey in the calm of peace; that the members had known no bounds to their ardent refearch, except the limits affigned by the chief of divifion, who accompanied them; that they had returned, loaden with an immenfe booty; and that the government, after having protected their journey, had refolved, with its accuftomed munificence, to defray the expence of publifhing a collection fo valuable in every refpect; I no longer thought of adhering to a plan that others would neceffarily execute much better than myfelf.

Reduced

Reduced to my own feeble means, how could I preſume to meaſure my labours with thoſe of a whole ſociety, to publiſh hypotheſes where they will preſent certainty? I have, therefore, ſtruck out from my journal all that I had there hazarded of critical reſearch; I have reſumed my light infantry uniform, and my poſt in the advanced guard, reſerving for myſelf only the claim of having picketed out a path for thoſe who were to follow; and thus, even by my errors, be of ſome uſe to the editors of the great work.

For my own part, I ſhall eſteem myſelf happy, if, by my zeal and enthuſiaſm, I have ſucceeded in giving my readers an idea of a country ſo important in itſelf, and in the various recollections that are aſſociated with it; if I have been able to pourtray with accuracy, its characteriſtic forms, colour, and general appearance; and if, as an eye-wit-

neſs, I have deſcribed with intereſt the details of an extended and ſingular campaign, which formed a prominent feature in the vaſt conception of this celebrated expedition; if I have attained this object, I ſhall be indebted for it to the advantage of deſcribing and delineating every thing immediately from nature.

END OF THE TRAVELS.

EXPLA-

EXPLANATION

OF

THE PLATES.

PLATE I.—*Fig.* 1.

THE weſt ſide of the iſland of Elba, which we paſſed on our left: in the centre of the plate directly oppoſite, is Cape St. Pierre; on the right, and facing the other ſide of the iſland, where there are two birds, is Porto-Longone; on the left is Porto Ferrajo.

Fig. 2. A view of the town of Malta, and the entrance of the two harbours, at the north-eaſt part of the iſland: in the centre is the citadel of La Valetta; at the left, the entrance of the great harbour, the old city, and fort St. Angelo; at the right the port of Marza-Muchet, and in the further part, the Lazaretto, on the ſame ſide as La Valetta.

Fig. 3. The interior of the grand harbour: the citadel of La Valetta on the right; the batteries of fort St. Angelo on the left.

Fig. 4. A View of Alexandria, taken in its whole extent from east to west. At the right is the old port *Eunostiportus*, enclosing the small harbour of *Kibotus*, and behind it the Marcotis; then comes the modern town, above which may be seen the rising ground of St. Catherine; further to the left are the ships contained in the new port, *Magnus Portus*, terminated by the advancing jetty, and the castle of the lesser Pharos, the site of the ancient Pharos: to the right of this, in the distance, are Pompey's Pillar, the Mosque of St. Athanasius, the Great Morne, Cleopatra's Obelisk, or Needle, the ruins of the palace of the Ptolemies, and lastly the smaller Light-house, or Pharillon.

N. B. Two other views of Malta, one of Sardinia, and one of Corsica, not referred to in the journal, are inserted in Plate III. of which see the explanation.

PLATE

PLATE II.

A Map of Lower Egypt, in which are traced the marches mentioned in the journal, and the battles or ſkirmiſhes which were fought during the conqueſt of this part of. Egypt. This map, though it is not comparable to that which will appear when the operations of the geographic engineers of the Inſtitute of Cairo are completed, has yet the advantage of giving the true form of the coaſt of Egypt, of the mouths through which the Nile arrives at the Mediterranean, and of the lakes Madie, Brulos, and Menzaleh, from the ſurvey of General Andreoſſi: it alſo has the additional value of being laid down from the aſtronomical obſervations of Citizen Nouette, who has determined the heights of Alexandria, Cairo, Roſetta, Damietta, and the mouths of Dibeh, and Eumme-Caregge; an operation which unites Aſia to Africa, and fixes with preciſion theſe important points for geography. The names of the villages

were written generally from what the interpreters dictated, whoſe pronunciation often varied conſiderably amongſt each other, and hence a number of errors muſt have crept in, which time and careful attention alone can afterwards rectify.

PLATE III.

Fig. 1. A general View of the Iſlands of Malta, Goza, Cumino, and Cuminoto. This view will give an idea of the general form of this group, on its ſouth-weſt ſide, and the meaſure of its extent on the horizon of the ſea. The ſmoke of firing to the left proceeds from fort St. Catherine, at the eaſt ſide of Malta; the ſmoke in the middle points out the caſtle that commands the city of La Valetta; the buildings on the top of the higheſt hills belong to the ancient city and capital, the *Cité Notable*, ſituated in the centre of the iſland; the ſingle bird, on the right,

points out Goza; the two birds, Cumino; and the three, Cuminoto. The aſpect of theſe iſlands is barren; their colour, white.

Fig. 2. A View of the Great Harbour of Alexandria (the *Magnus Portus*) including all that lies between the ſmaller light-houſe to the left, and the ruins of the palace of the Ptolemies to the right. In the centre, the obeliſk, commonly called Cleopatra's Needle, is very conſpicuous; there were two of theſe obeliſks, but one has fallen down. Behind them is the port of Roſetta (*Portu Canopica.*) On the ſame line are the remains of the ancient walls of circumvallation: in front is the ſhore, which the ſea gently waſhes, and by it, a wood of palm-trees behind, which is the great Morne, now fortified. Some of the huts are added, which our ſoldiers erected on their firſt arrival, to ſhelter them from the ſun, the damp, and the coolneſs of the nights, all of which are equally troubleſome at Alexandria.

The general whiteneſs of aſpect which this town exhibits, the ruins of buildings which

are almoſt all levelled to the ground, give a melancholy air to this view, and would render it very ſtriking, if it could be preſented in its natural colours: beſides, the recollection of a number of important events, of which it has been the ſcene of action, would add to the intereſt with which it muſt ſtrike every beholder.

Fig. 3. A View of Salmia, on the left bank of the Nile, in the Delta.

Fig. 4. The entrance to the great Harbour of Malta, the city of La Valetta to the right, and to the left a part of the fort St. Angelo.

Fig. 5. The Fort St. Angelo, and the old City.

Fig. 6. The north-weſt ſide of the Iſland of Corſica; to the left is Cape Corſo, in the centre the Cape de la Cholle, behind which is the bay of St. Florent; to the right, where there is one bird, is the coaſt on which Calvi is ſituated, and the upper part of the mountains are repreſented as they appear in nature, that is, always covered with ſnow.

Fig.

Fig. 7. The French Fleet and convoy on their paſſage out to Egypt, paſſing under the eaſt ſide of Sardinia, leaving this iſland to the right.

PLATE IV.

Fig. 1. An inſcription which is upon the liſtel of the entablature of the gate of Kous, at its ſouthern extremity, which was, doubtleſs, the entrance of the temple, of which this gate made a part.

This dedicatory inſcription (made poſteriorly in the times of the Ptolemies) is actually in the ſtate in which I have repreſented it. Citizen Parquoi, with that care and attention for which he is diſtinguiſhed, and aſſiſted by the knowledge which extenſive reading has furniſhed him, has added the reſtitutions of the decayed part (repreſented in dotted lines in the plate), which are ſeen at the third and fourth line. He has alſo favoured me with the ſame aſſiſtance for the

 inſcription

inſcription which I copied from the gate of Tentyra.

Fig. 2. A perſpective View of the Village of Kous, and of the Monument which is ſeen at the middle of the place, the only remains of the town of Apollinopolis parva. The contraſt afforded by the gravity of this ſingle fragment, with the Arabian edifices with which it is ſurrounded, is ſtill more ſtriking in reality than in repreſentation. If a ſearch was made in front of this ruin, the remains of the temple, of which it forms a part, would certainly be found; the elevation of ſoil in this place has been the conſequence of the ſucceſſive building, decay, and rebuilding of miſerable Arab barracks, founded upon theſe ancient ruins, in order to furniſh a more ſtable protection. What is ſeen above the liſtel of this gate, is a relic of a wall of this conſtruction. The ſkeleton of the camel, which is in front, recalls to mind the cuſtom long eſtabliſhed in the eaſt, not to remove out of the towns and villages, the bodies of animals that die there, but to leave them to infect

infect the neighbourhood, till the ravens, and vultures, or the dogs (whom the inhabitants never feed) deliver them from the infectious odour of these hideous carcases.

Fig. 3. Pompey's Pillar. This column has been measured very accurately in all its parts, by Citizen Norry, who has given the public the results of his observations, with a dissertation annexed, which leaves nothing further to be desired by those who interest themselves in this monument. I have only given a simple outline from Citizen Norry, to furnish the reader with an idea of its dimensions.

Fig. 4. Cleopatra's Needle. I have here also only given a simple outline, with the measurements taken after the base had been dug round, during our stay in Egypt.

Figs. 5, 6, and 7. A species of Patera, of very fine yellow baked earth. I found it myself in the tombs of the kings of Thebes; the ornaments are of exquisite taste, and the execution perfect: the two heads are those of Isis and Osiris, the latter under

the

the figure of a hawk, has the beak much worn, the ornament that is beneath, is the plant and bud of the lotus.

The view of the under ſide of this veſſel exhibits the ornament which borders this vaſe.

The ſection of the ſame, ſhews a pure and elegant line, well correſponding with the ſtyle of the ornaments.

Fig. 8. A figure of a Vulture, very frequently met with in Egyptian ſculpture. The wing is repreſented thus hanging down, when in battles or triumphs he accompanies, aſſiſts, or protects heroes.

Fig. 9. An augural Staff, a kind of croſier which is often ſeen in the hand of ſeveral of the divinities. I have drawn this with accuracy from a coloſſal figure which is ſculptured on the outer wall of the baſe of the great temple of Tentyra; the head reſembles that of a hoopoe, or creſted duck; it is always terminated by a double point.

PLATE

PLATE V.

Fig. 1. The Pharos of the Port of Alexandria, built at the extremity of a jetty. It is apparently a Turkiſh caſtle, and in its preſent ſtate it is of more ſervice to lodge a garriſon, than to defend the town. The rock before it is called *the Diamond*. It is ſuppoſed that this rock was the ſite of the famous Pharos, one of the wonders of the world; no veſtige of which now remains. At preſent it is only a ſhattered rock, worn by the waves, which beat over it from every quarter.

Fig. 2. A general View of Alexandria, taken from the minarets of the moſque of St. Athanaſius. It preſents the whole extent of the port, the two caſtles of the great and little Pharos, terminating the two horns of the ſemi-circle: nearer to the right may be ſeen the ruins of the palace of the Ptolemies, the palace of the Arabs, in which the baths are ſituated; the modern town built

in

in the ſhoal, which has gradually joined the iſland of the Pharos to the main land, a ſpace formerly called *Hepta Stadion*; to the left, the old port.

Fig. 3. The arrival at Roſetta.

Fig. 4. One of our houſes in the Delta, at Deroulh. The houſe was called the palace; in the middle was a pent-houſe, and a court in which was a ſycamore; for in Egypt one may always reckon on having the ſhade of this tree, either as a ſummer-apartment, or a place under which to lodge the ſervants; a ſtair-caſe led to an open gallery, which was the principal room of the houſe; at the right, a large room ſerving as a magazine; and at the end of the gallery the ſtate-chamber. The ſcene reſembles what might have taken place, if it had been occupied by a bey who was giving audience through the window; under a gate ſome people are entering, who are bringing in breakfaſt.

PLATE

PLATE VI.

Fig. 1. A bird's eye View of the Peninſula of Aboukir. In front are the rocks of the promontory; to the left, on the ſame line is the iſlet, oppoſite to which the fleet was anchored; behind the caſtle is the village of Aboukir; further on, the ſuburbs, between which entrenchments were thrown up; at the end of the line of palm-trees, are the hillocks among which the three fountains are ſituated; further back, to the left, are the lake Madie, the ancient mouth of the Canopic branch of the Nile, the dyke, and two obeliſks of Arabian conſtruction; at the upper part of the lake Madie is the raiſed cauſeway, behind which paſſes the canal which carries the water of the Nile to Alexandria, (the ſame which the Engliſh cut off after their landing in the year 1801; and thus made an entire iſland of the peninſula of Aboukir, inundated the territory of Alexandria, and reſtored the ancient lake Mareotis);

tis); and a little beyond the extremity of the horizon, on the right, is the ſite of Alexandria.

Fig. 2. The Tower of Abumandur, near Roſetta, with a view ſeven leagues diſtant of the bay of Aboukir, and the two fleets, the Britiſh and French, after the naval battle which concluded on the morning of the 1ſt of September. The time repreſented is ten in the morning, when the Guillaume-Tell, the Genereux, the Diane, and the Juſtice, ſlipped their cables and ſtood out to ſea, without being moleſted in their retreat.

The Tower of Abumandur, which is of Arab conſtruction, is built upon a hillock of ſand, which covers the ruins of the ancient Bolbitinum; this elevated ſituation in the midſt of a large plain, overlooks on one ſide a vaſt dry yellow deſert, terminated by the boundleſs horizon of the ocean. When the mind is ſaddened by theſe objects, it may turn on the other ſide to view the moſt delightful verdure, richneſs, and abundance of the plains of the Delta, covered with planta-

tions

tions of rice and ſugar, and interſected with numerous canals, all terminating in the Nile, which noble river is always covered with barks, conſtantly paſſing in different directions. In ſhort, the two pictures preſented from this ſpot offer the moſt ſtriking contraſt that can be imagined, and would be highly intereſting to the painter, if his pencil were able to do them juſtice.

Fig. 3. The Village of Demichalat, on the left bank of the Roſetta branch of the Nile, in the province of Bahireh, taken from the river at a ſmall diſtance from the place. I have copied the buildings with accuracy, to ſhew how theſe modern edifices, built of earth, reſemble in ſtyle the great antique monuments of Upper Egypt; and how without any intentional imitation, particular modes are handed down from father to ſon, and retained as if by common conſent.

PLATE

PLATE VII.

Figs. 1, 2, 3. Different Views of the Pyramids, taken at a confiderable diftance, in afcending the river.

Fig. 4. A View of the city of Cairo, of the port of Boulac, and of Forftah, which appear as one continued town, as foon as they open to view in afcending the Nile.

The mountain behind is the Mokatam, which backs the city.

PLATE VIII.

Fig. 1. A View of the Pyramids of Saccarah and Gizeh. Thefe are, without doubt, fituated at the northern and fouthern extremities of Memphis, and thus the fite of this ancient city is determined in this direction, whilft the natural boundaries of the Nile, and the

the chain of Lybian mountains point out its limits from eaſt to ſouth.

Fig. 2. The largeſt of theſe three figures is a ſection of the great Pyramid of Cheops, which is open, and which will give an idea of the form and direction of the galleries, which lead to the two ſepulchral chambers, which appear to have been the ſole objects for which theſe enormous buildings were conſtructed. We ſhall in a few words lead the reader through this edifice. The entrance of the firſt gallery was concealed by the general outer covering which inveſts the whole pyramid: but probably there was ſome peculiar appearance which directed the attention of the firſt ſearchers to this ſpot. This gallery goes towards the centre of the edifice, in a direction ſloping down to the baſe: it is ſixty-ſix paces in length, but from the unevenneſs and inconvenience in ſtepping it, it ſhould not be reckoned at more than a hundred and ſixty feet. At the further end you find two large blocks of granite, (expreſſed in the plan by darker ſhading) and

this obſtacle has cauſed ſome uncertainty in the digging; and a horizontal paſſage has been made for ſome way into the maſs of ſtone, which was afterwards abandoned.

Returning to the extremity of the firſt gallery, and working upwards by the ſide of the two granite blocks for twenty-two feet, the beginning of the firſt ſloping ſtair-caſe was found, which proceeds in an oblique upward direction for a hundred and twenty feet. You mount the ſteep and narrow gallery, helping your ſteps by notches cut in the ground, and by reſting your hands againſt the ſides: the gallery is made of calcareous ſtone, with mortar cement. At the top of this gallery you find a landing-place about fifteen feet ſquare, and within it juſt at the right of the entrance, is a perpendicular opening, called the Well, which, from its irregularity, appears to have been an attempt at a ſearch, which has failed. We had no means of deſcending it, but by throwing a ſtone down you find that it ſoon ſtops, ſo that its perpendicular direction cannot be very conſiderable.

ſiderable. The diameter of this well is about two feet by eighteen inches. On a level with the landing is a horizontal gallery a hundred and ſeventy feet long, which runs directly towards the centre of the pyramid: at the end of this gallery is a ſmall room, called the Queen's Chamber. This is a long-ſquare of eighteen feet two inches, by fifteen feet eight inches: the height is uncertain, for the floor has been turned up by the avidity of the ſearchers; one of the ſide walls has alſo been worked into, and the rubbiſh has been all left on the ſpot: the roof has the form of an angle nearly equilateral; it contains neither ornament nor hieroglyphic, nor the leaſt traces of a ſarcophagus; it is ſimply made of fine calcareous ſtone, very neatly put together. What could be the uſe of this chamber? Could it be intended to contain a body? Were this the caſe, the pyramid would be built with a view of containing two bodies, and would not have been entirely cloſed at once: and if the ſecond tomb was really that of the queen, the two blocks of granite at the

 end

end of the first gallery, which I have already spoken of, must have been reserved to close finally all the interior chambers of the pyramid.

Returning again from the queen's chamber to the landing place, you climb up a few feet, and directly find yourself at the bottom of a large and magnificent staircase, or rather inclined plane, one hundred and eighty feet in length, taking a direction upwards, and still towards the centre of the edifice: its breadth is six feet six inches, in which must be included two parapets, each nineteen inches in diameter, and pierced every three feet six inches, by oblong holes twenty-two inches by three. The sarcophagus must have ascended this passage, and the series of holes must have been intended to fix in some machine, to assist in raising such a heavy mass as the sarcophagus up so steep an ascent.

The side walls of this ascending gallery rise perpendicularly for twelve feet, and then form a sloping roof of an excessively high pitch, not by a regular angle, but by eight successive

ſucceſſive projections, each of them ſix feet in height, riſing above the other, and approaching nearer to the correſponding projection on the oppoſite ſide, till the roof is entirely ſhut in. The whole height of this ſtrange vault is therefore ſixty feet from the part of the floor immediately beneath. You aſcend this ſtaircaſe, aſſiſting yourſelf by pretty regular but modern footings cut in the floor, and at the top you find a ſmall platform, in which is a thick block of granite, like an immenſe cheſt (marked with three double partitions in the plan) imbedded in the ſolid building, and hollowed out ſo as to leave alternate projections and retirings, into which, blocks of the ſame material, with correſponding grooves and projections, are let in, which were intended for ever to conceal and protect the entrance to the principal chamber which is behind them. It muſt have required immenſe labour to conſtruct this part of the edifice, and not leſs to have broken an opening through, ſo that the zeal of ſuperſtition has here been oppoſed to the

eágerneſs of avarice, and the latter has pre-vailed. After mining through thirteen feet of ſolid granite, a door, three feet three inches ſquare, has been diſcovered, which is the en-trance to the principal chamber. This is a long ſquare, ſixteen feet by thirty-two, and eighteen in height. The door is in the angle facing the gallery, correſponding to the door of the queen's chamber below. At the fur-ther end, to the right in entering this ſanc-tuary, is a ſolitary ſarcophagus, ſix feet eleven inches long, three feet wide, and three feet one inch and a half in height. When we have ſaid that the tomb is a ſingle piece of granite, and that the chamber is of the ſame material, half poliſhed, and without cement, we ſhall have deſcribed all that is remarkable in this ſtrange monument, which exhibits ſuch rigid ſimplicity in the midſt of the ut-moſt magnificence of human power.

The ſmaller figures in the plates are, the upper one, the ground plan; and the lower one, the vertical ſection of this innermoſt chamber, which contains the ſarcophagus.

The

The tomb is empty and open, and no traces of any cover can be perceived. The only broken part is an attempt at a fearch at one of the angles, and two fmall holes nearly round and breaft-high, to which too much importance has been attached. Here terminates the interior of this immenfe edifice, in which the work of the hand of man appears to rival the gigantic forms of nature.

Citizen Grofbert, engineer, who has refided at the Pyramids, and has made a plan of them in relief, (which is feen with fo much intereft in the *Jardin des Plantes*, accompanied by an explanation in a book entitled " a Defcription of the Pyramids of Gizeh, the city of Cairo, and its environs") reckons the bafe of the Pyramid of Cheops to be feven hundred and twenty feet, and the height four hundred and forty-eight feet, eftimating the bafe by the mean proportion of the length of the ftones, and the height by the fum of that of each of the fteps or ftages. From the calculations of Citizen Grofbert

 and

and Monſieur Maillet, the ſepulchral chamber is one hundred and ſixty feet above the baſe of the pyramid.

The baſe of the Pyramid of Cephrenes is reckoned by the ſame author to be ſix hundred and fifty-five feet, and the height three hundred and ninety-eight. The ſtucco with which it was covered, a part of which ſtill remains near the upper part, is a cement of gypſum, ſand, and flints.

The Pyramid of Miſerinus, according to Groſbert, is two hundred and eighty feet in baſe, and one hundred and ſixty-two in elevation; but I ſhall refer my readers to this author for further particulars on theſe ſubjects, which I had not time to examine myſelf, and which he has been able to give with that exactneſs which ſo intereſting a ſubject demands.

PLATE

PLATE IX.

A ſide View of the Sphinx, which gives a faithful repreſentation of the decay that it has ſuffered, and the character of this figure in the parts that are ſtill preſerved. The living perſons who are about it will ſerve as a ſcale of compariſon. He that is ſitting down on the top of the head, whom the other is juſt helping up with his hand, is climbing out of a narrow excavation full of rubbiſh at the bottom, which is now only nine feet deep. There are notches cut down the ſides of this aperture at different diſtances, which ſerve as ſtairs to deſcend by, but the uſe of this hole is beyond the reach of conjecture.

The monument, which is ſeen at a further diſtance, is a kind of tomb, ſimilar to the ſmaller pyramids, but ſo much ſhattered that it is difficult to give any other account of it, than that of the actual ſtate of ruin in which it is now to be ſeen.

PLATE

PLATE X.

The Entrance to the Galleries of the Pyramid of Cheops. Every ſtone is faithfully copied, and will give an idea of the ſtructure of this part of this wonderful edifice, which was covered with a facing of finer material, like the whole outer ſurface of the monument.

I owe this intereſting plate to Citizen Rigo, member of the Inſtitute at Cairo: on his return from the expedition, he allowed me to take ſeveral valuable ſubjects from his port-folio, of which this is one, and I ſhall have occaſion to mention ſome others in their places.

PLATE XI.

Fig. 1. A View of Old Cairo, or Forſtah, built by Amru. At the left is a houſe built in the ſtreet, after the manner of the country; the

the windows are grated, the projecting frames, which are above, are turned to the north to receive the fresh air, and to direct it through a hole below, to be distributed from thence over every part of the house. Beyond, is the isle of Räudhah, at the point of which is the Mekkias, or Nilometer.

Fig. 2. The Khalydge, or Canal which conducts the Nile water to Cairo, when the inundation has reached a certain height. The opening of this canal is an annual festival, the occasion of which carries with it the most pleasing ideas, as it announces an abundant harvest; for the want of water is the only calamity which can bring famine into Egypt. On the day of this ceremony the beys are seated in the kiosk, which is represented in the plate: the state of the canal is supposed to be that in which it begins to allow a passage for boats from the Nile to Cairo; in the distance is the isle of Räudhah. Every traveller in these parts has given a description of the opening of the Khalydge, and particularly Savary.

PLATE

PLATE XII.

Fig. 1. Bulac, a ſmall town at a little diſtance from Cairo, which may be conſidered as its port; all the merchandize from Lower Egypt, and the proviſions from Upper Egypt, are diſcharged here. Bulac was built in ſome of the earlieſt ages of the hegira, and contains ſeveral Arab monuments, of beautiful workmanſhip.

The ſcene repreſents the Corn-market, in which the grain is expoſed to ſale in heaps; and the Fiſh-market, held in the ſame place.

Behind the barks is Embabey, a village which has acquired celebrity from being the ſcene of the battle of the pyramids.

Fig. 2. The Tombs of the Caliphs, with the Caravan from Mount Tor and Sinai, bringing charcoal, gum arabic, and ſtones for the handmills. The tombs are monuments of the ninth century, built without the walls of Cairo, to the eaſt of this city. Though in ruins, they ſtill exhibit the irre-

gularity

gularity and elegance of the Arabian architecture; richneſs is here united with very delicate taſte, and forms groups ſuperior to any that I have ſeen in any other number of edifices of this ſpecies.

Every province has a peculiar ſtyle in the erection of theſe moſques and ſimilar monuments: for, as the Mooriſh architecture has no fixed principles, nor determined rules, lightneſs and elegance are the only objects that are conſulted; and conſequently there is an infinite variety in theſe productions. The ornaments, though profuſe, are never incoherent, and preſerve a degree of harmony which prevents them from ever paſſing the limits of grace and elegance. Theſe domes, which are built with great rapidity, are raiſed with much regularity, by maſons who uſe but very few tools, and employ no other material beſides plaſter, ſupported by very ſmall pieces of timber. The uſe of the minaret is only to point out, at a diſtance, the moſque which it ſurmounts, and to ſupport the gallery, in which every four hours the imans

call

call together the faithful Muſſulmans, by ſinging hymns to the Deity or to his prophet. In every moſque there is a ciſtern, a baſon for ablutions, and, wherever it can be commanded, a ſmall encloſure planted with trees, that the devotee may pray in the ſhade.

PLATE XIII.

Fig. 1. The Pyramid of Meidum, taken at the diſtance of half a league.

Fig. 2. The Pyramids of Saccara, as ſeen from the Nile.

PLATE XIV.

Ruins of the Temple of Hermopolis, or the great City of Mercury, the capital of the thirty-fifth nome, built by Iſhmun, ſon of Miſraim, at ſome diſtance from the Nile, near a large town called Aſhmunein, and not far

far from Melaui. To give an idea of the coloſſal proportions of this edifice, it will be ſufficient to ſay, that the diameter of the columns is eight feet ten inches, placed at equal intermediate diſtances; that the ſpace between the two middle columns, within which the gate was included, is twelve feet, which gives one hundred and twenty feet for the portico; its height is ſixty. The architrave is compoſed of five ſtones, twenty-two feet long, and the frieze of as many; the only remaining ſtone of the cornice is thirty-four feet. Theſe particulars will give an idea both of the power which the Egyptians poſſeſſed to raiſe enormous maſſes, and of the magnificence of the materials which they employed. Theſe ſtones are of freeſtone, of the fineneſs of marble, and have no cement, or mode of union, beſides the perfect fitting of the reſpective parts. With regard to the temple, there is no ſpring of any arch remaining, which can throw light on the dimenſions of the whole extent, or of the nave; the ſecond row of columns was engaged

engaged as high up as the door, and detached above; it appears probable, that the part immediately behind was ſtill not the nave, or ſanctuary of the temple, but a veſtibule or kind of court which led to it. What induces me to adopt this opinion is, that the frieze and the cornice have the ſame projection and the ſame ornaments as the façade of the portico on this ſide. The time of day, and this peculiarity, made me chooſe this front for the drawing which is here given, in which may be remarked the ſpring of the engagement of the columns, and that of the gate. The ſhafts of the pillars ſeem to repreſent bundles, and the pedeſtal, the ſtem of the lotus, juſt at the top of the root. The capital has nothing in it analogous to any known ſtyle of ornament; the gravity of the Egyptian architecture equals that of the doric order of the Greeks, and is richer. All the other parts correſpond with thoſe of other orders: on the aſtragal of both ſides of the portico, and under the roof between the two middle columns, are winged globes,

which emblems are conſtantly inſerted in the ſame place in all the other Egyptian temples

The hieroglyphics which are carved on the plinths that ſurround the capitals, are all the ſame, and all the roofs are adorned with a wreath of painted ſtars, of an aurora colour on a blue ground.

The plan of the portico is given with the elevation.

PLATE XV.

One of the Tombs of Lycopolis. This is one of the moſt conſiderable, and the beſt preſerved of a great number of the kind, which are hollowed out of the mountains near Siut. The plan which is ſubjoined will ſhew the diſtribution of the inner part: the kind of periſtyle which forms the entrance is cut out, as well as all the reſt, from the ſolid rock, without any maſonry; the different parts have been repaired with a facing

 of

of ſtucco, which is ſtill in very good preſervation.

The firſt chamber has no other ornament than a torus, which borders a flat arch; but from thence to the very bottom of the innermoſt chamber, all the walls are covered with hieroglyphics, and the ceilings with painted and ſculptured ornaments: on the ſmooth ſurface of the doors are large figures, which are repeated on the ſolid jambs. I ſaw no traces of hinges, or any other method of cloſing the entrance; the upper part of the door is larger than the lower; the innermoſt chamber is beyond the third door, and in it the principal ſarcophagus was doubtleſs ſituated; the rock is excavated in every direction.

PLATE XVI.

Is a ſcene in an Egyptian Hot-bath. It repreſents a perſon of conſequence taking this

this refreſhment in one of the private chambers of the bathing-houſe. He is ſeated on a ſlab beſide a bath; one of the attendants is rubbing him with the hand covered with a glove ſtuffed with wool: this friction opens the pores, removes every external obſtruction, and aſſiſts much in the ſubſequent perſpiration. Whilſt one of the ſervants is rubbing the body of the bather, another is pouring warm water over him, a third is filling the room with a fragrant fumigation, and a fourth is bringing in coffee, which reſtores and refreſhes the animal powers, and prevents the faintneſs which would be brought on by this ſpecies of friction in ſo relaxing an atmoſphere.

The uſual method of taking the refreſhment of bathing in the common hot-baths is the following: the entrance to the houſe is by a narrow paſſage, at the end of which is the bar where the owner receives the money: this leads directly into a large octagonal chamber, moderately warmed, in the middle of which is a bath of the ſame form,

and the ſide walls are pierced with ſeveral receſſes, containing beds. The roof of this chamber has a dome over the center, which is ſupported by colonnades, that form an open circle of pillars, about half way between the wall and the edge of the bath. This is a kind of common room, in which the bathers leave their clothes; and in the women's baths, the ladies here ſpend a good deal of time perfuming themſelves, plaiting their hair, diſplaying their ornaments, and taking refreſhments. From this chamber the bather is conducted into a ſmaller one, where he ſits upon a marble ſlab, and is inundated with hot water, which the attendants take out with a ſmall baſon, and pour over his body. At the ſame time one or two attendants, with their hands covered by ſmall bags of flannel, rub his body all over with ſoap lather, which opens the pores in a high degree; after this operation, he is conducted to another room, exceſſively hot, and full of ſteam, which the ſkin imbibes to ſaturation in a few minutes; here he ſits a while on a

ſmall raiſed ſeat, and then plunges into an adjoining bath, the water of which is almoſt ſcalding hot, ſo that it cannot be borne above a few moments. After all theſe operations, he is led back to the octagonal chamber, where he repoſes on one of the beds in the receſſes, whilſt a more ſkilful attendant comes to cut his nails, and pulls all the joints ſucceſſively, which renders them ſupple and eaſy, and leaves ſuch an exquiſite thrill over all the body, as amply repays for the ſlight pain which the previous extenſion of the joints produces.

The heat is ſupplied by two furnaces placed at the ſame ſide of the building, and immediately contiguous is a yard, in which the wood and maize ſtalks are kept which ſupply the fuel.

Theſe buildings diſplay much magnificence, being paved with marble, and decorated with moſaic work, of the ſame material: they are ſupported at conſiderable expence, and are generally the property of ſome of the principal people of the place, who

either put in ſome of their own ſervants to carry on the neceſſary buſineſs of the eſtabliſhment, or let them out to inferior tenants.

PLATE XVII.

Fig. 1. Deir Beyadh, or the White Monaſtery. The ſouth front is here repreſented; in the diſtance is an edifice of the ſame kind, called the Red Monaſtery: theſe two convents are about half a league from each other.

From an inſpection of the plan, (Fig. 3 of Plate XXXVII,) and from the interior decoration, one may eaſily diſtinguiſh the taſte of the architecture of the fourth century, in which catholiciſm began to erect edifices in this country for its religious worſhip, which were not without merit in the plan, but ill executed in the detail, and the ancient materials of which they were conſtructed were not well aſſorted. The outer

part

part of this edifice is very ſimple; the cornice and the gates reſemble the Egyptian ſtyle more than any other, and this reſemblance is increaſed by the long lines and general ſlope which it exhibits. It is a long ſquare, of 250 feet by 125, with three gates, with two ranges of twenty-ſix caſements each, on both of the longer ſides, and nine on the ſhorter. The inner part, as expreſſed in the plan, conſiſts of a large lateral gallery B, through which is the entrance and might have been the place for the proſelytes before baptiſm; this compartment is decorated with porticoes ſurmounted with a cornice; parallel to this gallery was the nave C. adorned with ſixteen arches and pilaſters, and two rows of columns of ſixteen each; the choir is compoſed of a half-dome H. and four chapels E. E. and D. D. decorated with two orders of columns; in the half-dome, and the two adjoining chapels, the two orders are ſurmounted with ſhell-work, which ſerves as a capital. All theſe columns are ſo many antique fragments put together in bad taſte;

the pulpit K, and the ſtairs that lead to it, are made of two enormous pieces of granite; what remains of the pavement in the choir, is a fine breccia marble, but much ſhattered. The nave is paved with large ſlabs of granite, on which ſome hieroglyphics are ſtill to be ſeen. At the end of the nave, acroſs the breadth of the temple, is a chapel, decorated in a very good taſte, and in a ſingle order: behind the altar *L*, are five columns, ſupporting an entablature ſurmounted with a ſhell: the lateral parts are adorned with three niches, and the whole is terminated by a ſquare portico M. ſupported by four columns; perhaps this was the place in which the Chriſtians made their profeſſion of faith; at the ſide *N*, was the baptiſtery, and a magnificent font *P*.

The mountain, at the foot of which this convent is placed, is part of the Lybian chain.

Fig. 2. A Karavanſeray, or Ka-van-ray, an eſtabliſhment built on the ſides of the roads, by kind and modeſt individuals, who

do

do not attach their names to this charitable act. It is open to all travellers, and they there find ſhade and water for themſelves and their beaſts of burden. The edifice generally conſiſts of a ciſtern, the firſt motive of the inſtitution; of two chambers, an open gallery, a watering-trough, a fountain, ſome pots, and mats. It has no owner, and there is none to levy contributions for the uſe of it: it is built equally for the rich and the poor, and it belongs for the time to the firſt occupier; and this liberty is not attended with inconvenience in a country in which travellers are but few, and journeys of any length are always performed by numerous parties. The doum palm-tree, the henné, and the date-palm, give an oriental aſpect to the view here inſerted, which I truſt will improve it to the reader.

PLATE

PLATE. XVIII.

Fig. 1. A View of the South Front of Tentyra.

The nave of this temple is lower than the portico; the ſtyle of the architecture is that of auſtere ſimplicity, but enriched by innumerable hieroglyphical ſculptures, which however do not at all encroach upon the general outline. The whole edifice is crowned in a majeſtic manner, by a large cornice; and a torſus, which appears to encircle it, adds ſtill further to the air of ſolidity given it by the ſlope of the walls, whilſt it takes away from the bareneſs which the repetition of the ſimple angular lines would occaſion, without impairing the firmneſs and preciſion of the whole, which is manifeſted in the place where it ought particularly to appear, that is, at the extremity of the cornices. Three ſphinx's heads project from the ſide walls of the cella or nave; they hold a ſpout between their paws, which, added to their general form,

form, would lead one to believe that theſe were gutters to carry off the water, which was thrown upon the floor of the temple to cool the apartments beneath; for under the ruins of the Arab buildings which are ſtill to be ſeen lying about this monument, I have found ſmall private temples, or apartments decorated with ſculptures in the moſt ſtudied and ſcientific ſtyle. It is here that I met with the zodiac, and other intereſting particulars, which I ſhall explain when I come to the ſubject of hieroglyphics.

The modern habitations which are ſtill to be ſeen in ruins, muſt doubtleſs have been built at this elevation to ſecure the owners againſt the attacks of the Bedouins, and to make a fortreſs of theſe monuments; or elſe the inhabitants might have placed them here in order to be removed at a greater diſtance from the burning ſoil, and to catch the coolneſs of the air in a more elevated region.

The remainder of this view exhibits nothing but ruins, broken walls, and fragments

of

of modern houſes, built with the materials of the antient town, the whole of which, except the temples, was conſtructed with brick. The number of Roman coins of the age of Conſtantine and Theodoſius, which are conſtantly found here in digging for nitre, would lead to the opinion that Tentyra ſtill exiſted at this period. I have myſelf found here Roman lamps of baked earth mixed in the rubbiſh with ſmall Egyptian divinities made of glaſs, paſte, or porcelain, with a blue outſide coating.

Fig. 2., Is the eaſt view of the ſame pile of buildings, exhibiting the portico. At the left is the fragment of a gate; behind, is the Lybian chain of hills to the weſt of the town; to the right is a ſmall edifice quite in ruins, the ſanctuary of which may be diſtinguiſhed to have been fronted with two large apartments covered with bas-reliefs; and the cielings were decorated with winged globes. This inner and cloſed compartment was ſurrounded with an open gallery and a periſtyle,

nothing

nothing of which is to be ſeen but a ſhattered capital. The outer part is now in a great meaſure covered by the ſoil, which renders it difficult to make out the gallery, and impoſſible to come at the entire colonnade.

PLATE XIX.

The inner Door of the Sanctuary of the Temple of Tentyra. I have carefully meaſured all the compartments of this magnificent fragment of Egyptian architecture; I have copied with great exactneſs the different kinds of hieroglyphics, and have ſhewn the perfect preſervation of this part of the edifice, on which account the view here given unites the advantage of a geometrical elevation, and a pictureſque view.

PLATE

PLATE XX.

The Elevation of the Portico of the Great Temple of Tentyra. On the plinth of the cornice is a Greek inſcription, which was too high, and too much decayed to allow me to copy it; but I believe it is a dedication made poſteriorly by ſome of the governors of the province for one of the Ptolemies. Another Greek inſcription, placed in the ſame ſituation on the ſouth gate, which I have copied, will ſtrengthen this conjecture. In the middle of the cornice is the head of Iſis, repreſented throughout in relief: it ſhews that the temple was dedicated to this divinity; beneath, in the entablature, is the ſame winged globe, which occupies this place in all the Egyptian temples; the ſame figure is here repeated on all the plat-band ſtones that form the roof of the intercolumniation of the middle of the portico. The capitals of the columns, which are very extraordinary, on account of the ornament which decorates

them, produce in the original a moſt rich and noble appearance.

The door was cloſed by two uprights without lintels; the ledge in which the hinges were fixed was of granite, which would lead to the ſuppoſition, that here the hinge was received into the ſtone, naked, without any intermediate box of bronze or iron, and that the friction was performed by a wooden hinge playing in a hollow of the ſolid ſtone.

The engaged part of the columns is buried up, and I had no opportunity of clearing away the rubbiſh, in order to ſee the ornaments with which this part muſt be covered. I have, therefore, ſupplied them from thoſe which I found on the ſame member of architecture in the open temple of Philöe.

PLATE XXI.

Fig. 1. A View of the Great Temple of Karnac, and a part of the area which it incloſes.

clofes. The faline quality of the foil in this part of Thebes has decompofed the free-ftone, and has produced a falling-in of feveral parts, which, lying in confufed heaps, form a confiderable obftacle to afcertaining the plan of this immenfe edifice, which, in a number of points of view, only appears like a work-yard, wherein materials for buildings are collected, and only a part of the building is begun to be raifed. After repeatedly examining all the ftations from which the different parts of this grand whole can be brought under the eye, the one here given, which is a view of the eaft gate, has appeared to me the moft eligible, in order to give fome idea of the general plan.

First is feen in front the furrounding wall covered with hieroglyphics, the two galleries, the great court, the fanctuary flanked by two porticoes, the obelifks, the large columnar avenues, and the gates: then beyond the court may be feen the two large moles, or maffes of mafonry, which form the entrance of the oppofite fide; on the left, the heaps of

of ruins from other edifices contained within the ſame boundary wall; and quite at the bottom, on the other ſide of the river, the Lybian chain, and the mountain that contains the tombs of the kings.

Fig. 2. The Necropolis of Thebes, or the City of the Dead, ſituated on the north-weſt of this city, on a ſtep of the lower part of the Lybian range: an arid and deſolate ſpot, which ſeems by nature to be devoted to ſilence and death.

In cutting down the rock, on an inclined plane, three ſides have offered natural ſteep banks, in which double galleries have been dug out, and behind them ſepulchral caves: theſe excavations are almoſt innumerable, and occupy a ſpace of nearly a mile and a half ſquare; at preſent they afford a lodging to the inhabitants of the village of Kurnu and their numerous flocks. It would be highly intereſting to examine into the interior conſtruction of theſe tombs; but the firſt time that I ſaw them, when I entered them along with Deſaix, we were near being killed

 by

by the pikes of the inhabitants, who were concealed within them; the ſecond time we were fired at from the ſame place; and the laſt time we went to make war againſt the inhabitants, and after we had concluded a treaty with them, we did not wiſh to torment them by a domiciliary viſit.

PLATE XXII.

Fig. 1. A View of the Village of Luxor, and its Monuments, looking on its weſt ſide, as it appears in paſſing along the river, and as many travellers have repreſented it, who have not been able to land and examine it more cloſely.

The effect which theſe majeſtic ruins produce on the obſerver is moſt wonderfully ſtriking, and to the artiſt every thing around harmonizes with the general effect: theſe magnificent monuments, the beſt preſerved of thoſe that remain from remote ages, riſe from

from a dry, ſmooth fore-ground, of a tranquil yellow, on which the forms of the edifices group in a moſt happy manner, and their rich golden colour, their fine outlines, the large ſhadows which they caſt, the beautiful river reflecting the conſtant and intenſe blue of the heavens, enlivened with barks ſtretching their large ſweeping ſails to catch the breezes, the cheering proſpect of verdure and tufts of trees at intervals, and laſtly, the line of the horizon interſected by a long chain of mountains—all theſe conſpire to form a moſt ſublime picture, which engraving alone cannot imitate, but which would offer to the ſkilful painter a vaſt variety of charms, both of art and nature.

Fig. 2. A View of one of the Temples of Thebes, which is now the ſite of the modern village of Kurnu. It is encumbered with indifferent houſes of later date, which group in a very pictureſque manner with the ſimplicity and ſolidity of the ancient ſtyle of architecture, and the ſtate of dilapidation which it exhibits. As its form is dif-

ferent from that of other temples, the plan would have been interefting, if we could have taken it; but, independently of the difficulty which the ruined ftate of the edifice would have oppofed to this tafk, other circumftances always prevented me. The degree in which this building is funk beneath the level of the foil, and the heavinefs of it parts, add ftill further to the coloffal dimenfions which it exhibits.

PLATE XXIV.

Fig. 1. A general View of Thebes, taken from the fouth-eaft, on the right bank of the river, whence all the monuments of this town may be perceived, except the village of Damanhut. To begin by the right, where the fix birds are feen in the plate, is the village of Karnac, with its ruins (See Plate XXI.): in the middle, on a kind of promontory formed by an elbow of the river, is Luxor (the

(the plan of which is given below in this plate, and particular views in Plate XXII. and Plate XXV.): immediately after, in the third diſtance, and the other ſide of the river, is Kurnu (See Plate XXII): further on, in the ſame line, and quite to the left, is the Memnonium, and its two coloſſal ſtatues (See Plate XXIII.): the whole is bounded by the mountains of the Lybian chain: where there are two birds, is the valley leading to the tombs of the kings; to the left is a cultivated iſland, and, in the middle, in the neareſt diſtance, are ſome of thoſe low iſlands on which crocodiles are often ſeen baſking.

This view, which forms a kind of topographical chart of four ſquare leagues, beſides the high intereſt attached to its monuments, exhibits a moſt pićtureſque aſpećt through the variety of its forms and colours.

Fig. 2. A Plan of the Temple of Luxor.

The firſt circumſtance that ſurprizes on viewing the plan, is to find ſeveral deviations from the central line in this edifice: three cauſes may have conſpired to this effećt; the

firſt is, that as this temple, like all the others in Egypt, has been built at different periods; the part containing the ſanctuary T, which is to the ſouth, was firſt built, and ſtrengthened by the additions R, X, and Y; there the quay was made, faced with ſtone, to prevent the ſtream, which bore upon the right, from injuring the foundations: and this latter has been added to it at various times, for the brick epaulment is poſterior in date to the quay, and, notwithſtanding thoſe different precautions, the river ſtill threatens to turn theſe works, and thus to find an inlet to deſtroy them. The court M, the galleries N N, and the avenue of coloſſal columns L, which were afterwards added, were obliged to be built out of the direct line, becauſe the architects were compelled to follow the courſe of the natural platform of calcareous rock, as this alone could ſafely be made to bear the incumbent weight of ſuch enormous maſſes of maſonry, and it is poſſible that the parts L, M, and N, were added, merely to unite and harmonize the two edi-

 fices

fices C, E, G, to O, R, T, and Y; and in ſupport of the latter opinion we may remark, that theſe two parts appear the moſt ancient, both from the ſtyle of building, and the colour of the ſtones. The third reaſon which we may urge, and, doubtleſs, the moſt hypothetical, is, that the Egyptians have in general ſacrificed geometric rectitude, and perfect ſymmetry, to perſpective effect; for, after all, it is certain that the vaſt extent of ground occupied by theſe edifices, prevents the irregularity of the plan from being diſtinguiſhed; and that the deviations in the central line produce a richer effect, and excite more ſurprize and wonder in the beholder, than pure geometrical ſymmetry would perhaps occaſion. As an example of this we may cite the grand entrance (which is ſhewn more fully in Plate XXV.); there cannot be a finer architectural conception, one in which a greater effect is produced by ſo few lines, and yet the obeliſks A, A, are not abſolutely equal, the two ſtatues B, B, are not preciſely the ſame; the ſculptures

that adorn the maſſes D, D, do not correſpond with each other, but the whole is too great and too magnificent to permit the beholder to find fault by rule; he is aſtoniſhed, and he admires. Another circumſtance appears on reflection equally ſurprizing, which is, that the ſucceſſive architects have been able to preſerve *the vaſt*, even in the ſubordinate works of this mighty edifice, and in the embelliſhments which have certainly been added to the principal features of the building, after they were already ancient. By comparing the ſtyle of the ſculpture of different parts, it is evident that the obeliſks and ſtatues are of poſterior date, and were added to the gate itſelf, which is the oldeſt: in all probability an avenue of ſphinxes led from the temple of Karnac up to this gate; I have followed the avenue in this direction, for more than half the diſtance between theſe two monuments, which is at leaſt a mile. Works like theſe appear more like the operation of dreams, or the fancied labours of fairy tales. The part E, which is neareſt

neareſt to the ſloping maſſes, or moles, now ſerves as a moſque to the village of Luxor, and is certainly the handſomeſt building of the kind in Upper Egypt. The part F, which is parallel to E, was doubtleſs ſymmetrical, but it is now deſtroyed and covered with habitations; G, H, and I, was a private ſanctuary, dedicated, to all appearance, to ſome particular divinity, as with us we find a chapel of St. Thomas in the church of St. John. The part P has ſerved as a catholic church, but nothing elſe remains than arched niches, cut in the ancient walls. The ſpaces Q, appear to have been left only to give room for ſtairs, whence to aſcend the roof, on which, I ſuppoſe, were tents, to give an agreeable ſhelter to the inhabitants, in which they could enjoy the air and the proſpect: the preſent inhabitants are ſenſible of theſe advantages, and have accordingly built their houſes here. It appears probable, that the parts X, Z. Z, were the original entrances to the temple, and that Y and X were the periſtyles and the porticoes; the corridore V,

which

which winds round the ſanctuary, and ſeparates it from the reſt, gives it an air of myſtery and ſacredneſs well ſuited to the place; the ornaments here are finiſhed with great care; it is the part the moſt enriched by ſculpture, and with the ſmaller elegancies of architecture; in ſhort, though the leaſt in dimenſions, it is the moſt magnificent—the holy of holies.

The Egyptian artiſts perfectly underſtood that magic of art which works on the ſoul through the medium of the ſenſes, that gradual diſplay of magnificence, that increaſe of intereſt ariſing from the myſterious impreſſion produced by faint and broken light, that kind of dramatic progreſſion which occaſions the keeneſt ſenſations, and promotes the myſterious empire of religion, the empire which, with them, was omnipotent.

And can we ſtill preſume to call this the *infancy* of art, when nothing greater has been produced in its *maturity*?

PLATE XXV.

The Entrance of the Village of Luxor: what a ſtriking mixture of beggary and magnificence! What a gradation of ages in Egypt is offered by this ſingle ſcene! What grandeur and ſimplicity in the ſimple inſpection of this picture! It appears to me to be at the ſame time the moſt pictureſque group, and the moſt ſpeaking repreſentation of the hiſtory of the times: never were my eyes and my imagination ſo forcibly ſtruck as by the ſight of this monument. I often came to meditate on this ſpot, to enjoy the paſt and the preſent, to compare the ſucceſſive generations of inhabitants by their reſpective works, which were before my eye, and to ſtore in mind volumes of materials for future meditations. One day the ſheik of the village accoſted me whilſt ſitting down on theſe ruins, and aſked me if it was the French or the Engliſh who had erected theſe monu-

ments;

ments; and this queſtion completed my reflections.

The two obeliſks of roſe-coloured granite are ſtill ſeventy feet above the ground, and to judge by the depth to which the figures ſeem to be covered, we may reckon about thirty feet more concealed from the eye, making in all one hundred feet for the height of theſe monuments. Their preſervation is perfect, the hieroglyphics with which they are covered are cut deep, and in relief at the bottom, and ſhew the bold hand of a maſter, and a beautiful finiſh: what an admirable temper muſt the gravers be that could touch ſuch hard materials! what time required for the labour! what machines to drag ſuch enormous blocks out of the quarries, to tranſport them hither, and to ſet them upright! The two coloſſi of the ſame material are worn and decayed, but the parts that remain ſhew, that they had been completed in the moſt laboured and finiſhed manner: one may here remark, that the cuſtom of piercing the

the ears was known to the ancient Egyptians, as these ſtatues ſtill bear the impreſſion in that part. The two large maſſes which formed the gate are covered with ſculpture, repreſenting battles between chariots arranged in lines, drawn by two horſes, and a ſingle conductor.

The reſt of the plate is occupied by modern buildings. Between the two ſolid pieces of maſonry is the preſent gate of the village, and behind this gate are the principal houſes, with pigeon-houſes on their tops.

PLATE XXVI.

Fig. 1. A View of the North Front of the Temple at Etfu. This general view preſents to the eye a ſtriking picture of this vaſt edifice, and the effect which it produces, compared with modern buildings, with a whole village, with mountains, and all the

natural

natural objects surrounding it. It is only by having some standard of comparison before the eye, that it can judge of the vast dimensions of such works of art.

In the front of this view is the great road leading from Esneh to Etfu, which is bordered with modern tombs: the temple itself is quite covered with hieroglyphics, and the tops of the modern buildings appear, which still block up the space of the sanctuary, and obstruct the portico: on the right and left of the temple is the village of Etfu, and the Lybian chain; and in the air is a flight of storks, a bird which abounds in this country.

Fig. 2. A View of the Portico of the Temple of Latopolis, at Esneh, taken exactly in the state in which we saw it on our first arrival at this place; that is, encumbered with dunghills, and mean huts and hovels, which seemed to be placed there on purpose to set off the magnificence of this fine piece of antiquity. This edifice appears to me to be the most perfect in proportion, and the purest

in

in execution, of all the temples of Egypt, and is one of the fineſt monuments that antiquity can boaſt.

The portico of this temple (which is given more diſtinctly in Plate XXVII.) now decorates the principal ſquare of the village of Eſneh: under the direction of General Beliard the rubbiſh and ruins which encumbered it have been cleared away, and ſhops have been built on each ſide, forming a handſome bazar: this embelliſhment is perhaps the only monument of our expedition that we have left in Upper Egypt, and the inhabitants were ſo pleaſed with the plan, that they cheerfully contributed to the expenſe of its execution.

PLATE XXVII.

A Plan and Elevation of the Portico of the Temple of Latopolis, (deſcribed in the explanation of the preceding Plate) which doubtleſs was the firſt of a number of compart-

ments, of which the whole temple was compoſed. When I meaſured it, the ruins and rubbiſh were not yet cleared away, and I have not been able to determine whether the portico communicated with the reſt of the building by two or three doors, and what was the width of their opening, which has prevented me from adding any thing to the plan. All that was behind the portico is deſtroyed, as far as I could judge by the appearance of the ſoil, which has covered it in ſo many parts.

This portico is now cleared from every thing which obſtructed the view of it when we arrived at Eſneh.

PLATE XXVIII.

A View of Apollinopolis Magna, at Etſu, taken from the heights at the weſt of this temple, which command its whole extent, and whence may be ſeen both the general

outſide plan, and ſome parts of the interior. I had taken a journey of more than fifty leagues, for the ſole purpoſe of adding this view to my collection, and to complete my knowledge of this magnificent edifice; but I was about to quit the ſpot without having employed my pencil upon it, ſo impoſſible was it for me to ſupport the burning ſun to which I muſt have been expoſed during the whole of this employment. I am indebted to the friendly zeal of Citizen Baltard for completing the ſketch which I had taken as I could, with my eyes ſmarting and dazzled with the intenſity of the ſunſhine, and my blood in a violent ferment with the ſcorching heat of the day: this print is one of the numerous obligations which I lie under to Citizen Baltard, who has aſſiſted in the execution of it with a zeal and warmth of friendſhip, that have gone hand in hand with his accuracy and finiſh of execution.

On an inſpection of this noble monument, may be remarked, on the right, the principal gate, placed between two huge mounds of

buildings, and two ſtones advancing upon the door-caſe, againſt which doubtleſs leaned the heads of two ſtatues, in the form of caryatides: on the mounds are four long niches, before which obeliſks were placed, (as I am authorized to conjecture, from finding obeliſks before ſimilar niches at Philöe) and on the walls of the ſame are three orders of hieroglyphics, increaſing in their gigantic dimenſions, ſo that the laſt has a proportion of twenty-five feet. The inner court is decorated with a gallery of columns, bearing two terraces, which come out at two gates, through which is the paſſage to the ſtairs, leading to the platform of the mounds. The court within is encumbered with modern buildings, forming one part of the village of Etfu, another part of which is ſeen beyond the temple. Behind the inner portico are ſeveral apartments, and the ſanctuary of the temple, now buried under ruins, and encumbered with rubbiſh of all ſorts, excepting ſome open ſpaces, which ſerve as magazines for the wooden houſes built on the top of

the

the platform, which are ſeen in the plate. A wall of circumvallation likewiſe appears, decorated both within and without with innumerable hieroglyphics, executed in a very finiſhed and laborious ſtyle; on the left are one or two of the Arab tombs, which are met with on the road ſide from Eſneh to Etfu; further on is the Nile, and behind it the Arabian chain of hills; in front, the heaps of rubbiſh that mark the remains of the ancient town of Apollinopolis, and among them is a family of Arabs taking their frugal repaſt.

The general ſituation of Apollinopolis is an eminence in the midſt of a valley, and the temple has the air of a fortreſs built to command the adjacent country.

PLATE XXIX.

Capitals of Columns, and other Fragments of Egyptian Architecture. In viewing ſuch

 variety

variety of form, uniting ſuch richneſs of ornament, with elegance of outline, one may well be ſurpriſed that the world has allowed the Greeks, on their own aſſertion, the merit of being the inventors of architecture, and that all the truths of this art are to be ſought for in the rules of the three Grecian orders. Might we not ſuppoſe that if ſome hiſtory, like that of the urn of the prieſteſs of Corinth, were attached to each of theſe capitals, they would each have acquired equal celebrity; or rather we may aſſert, that they require no adventitious reputation to claim the admiration of all lovers of the fine arts, as beautiful productions of human ſkill.

The Egyptians have copied nature, ſuch as it appears in their own country, this the Greeks have borrowed from them, and have added to it nothing but fable. Here. the calyx of a flower, ſupported by its ſtem, has furniſhed the form of the column, its baſe, and its capital; the lotus has afforded the firſt model, and this plant was expreſſive of the inundation, the emblem of the entrance

of

of the Nile into the canals, the greateſt bounty which nature beſtows on the Egyptians, they have therefore introduced this plant into the decoration of their temples, as a homage of gratitude to Iſis, who preſided over this bounteous gift: as goddeſs of the earth, they have alſo dedicated to her the other productions of the ſoil, the reed, the palm, the vine, &c.

I had only intended theſe detached ſketches to refreſh my memory, and aſſiſt the engravers in finiſhing my pictureſque views; but on my arrival at Paris, my friend Citizen Legrand, an excellent architect, and a zealous promoter of all the arts connected with his profeſſion, emboldened me to give to the public all the plans and architectural fragments that could in any way add to the intereſt of my work. Being apprehenſive that Citizen Pere would not have it in his power to complete the operations with which he had been charged by the Commiſſion of Arts in Egypt, I no longer heſitated to add all that my feeble means would furniſh to ſo

deſirable an object; and the reader, in waiting for the immortal work on this ſubject undertaken by government, a work which will be as coloſſal a monument of the arts as the originals themſelves, may be gratified with obſerving a few of the elegant and ſignificative forms of theſe capitals, which are ſo expreſſive of the mode and worſhip of the deity, to whom the temples which they decorate are dedicated.

No. 1, is a capital compoſed of the branches and leaves of the palm, and the capſules of its fruit; it is perhaps the moſt elegant of all the known capitals, and even in Europe, where it would not poſſeſs the ſame local intereſt as in Egypt, it might be ſelected as a moſt beautiful decoration for ſome feſtive hall.

No. 2, is a bundle of tufts of palm ſtalks, taken in the ſpring when the branches and leaves are not yet unfolded, and the whole tree reſembles a ſingle flower bud.

In No. 6, the origin of the Ionic volute, and the ſtem of the Corinthian capital, may be traced.

No. 8, is the head of Iſis, with all the attributes of this goddeſs, crowning the columns of the temple of Tentyra.

No. 9, is taken from a temple which appears to have been dedicated to Typhon, whoſe image is ſeen on a die, which is in fact nothing but a prolongation of the column: this member of architecture, which I have only ſeen in Egyptian columns, has the advantage of ſhewing the capital more completely, and preventing it from appearing to be cruſhed by the architrave; and the general effect which it produces when one is ſtanding cloſe before it is ſo good, that I am ſurpriſed it has never yet been imitated.

10. Figures of prieſts or divinities, employed as ornaments in various edifices, and particularly in that which it is agreed to call the Memnonium. Are not the caryatides an imitation of theſe?

11. A monolithic temple, or a ſanctuary in which the ſacred birds were kept incloſed.

12. One of the pyramids ſtripped of its

outſide facing, and truncated like that of Cheops.

13. One of the columns of the temples of the iſle of Elephantina.

PLATE XXX.

Fig. 1, is the Entrance of the Nile into Egypt from the Ethiopian Frontier. This is a kind of bird's eye view, which repreſents an extraordinary face of country, and exhibits the ſituation of a number of intereſting points.

The Nile having paſſed the cataracts in its courſe from ſouth-eaſt to north-weſt, immediately turns due north in paſſing a ledge of granite, which it has worn into a number of ragged rocks, and by which its current is much divided. Several circumſtances have combined to form the moſt ſtriking contraſts to the eye, and render this as varied a country

as

as it is ſingular: the two long chains of hills, the Lybian on one ſide, and the Arabian on the other, which are all naked, yellow, ſcorched, and ſandy, form a wonderful contraſt with the black and pointed needles of the granite rocks: theſe latter, again being waſhed by the current of the river, break into iſlands conſtantly watered by the ſtream, and covered either with verdant crops or lofty trees, through which appear on every quarter the ſplendid ruins of every age.

The large iſland in the middle is Elephantina, now Geziretel-Sag, or the Verdant Iſle; in the center of it is the modern village, its ſuperior part is covered with the ruins of antient Egyptian monuments; on the right bank of the Nile is a Roman building projecting out into the river, antiently hot baths, but now converted by us into a battery; on the rocks above the monument are the ruins of an Arab village of the times of the caliphs; in the diſtance are caſtellated houſes perched on the points of the rocks, on the largeſt platform of theſe rocks is the

 fort

fort which we conſtructed; in the ſmall valley acroſs the tombs are the remains of the antient road, which led from Syene to beyond the cataracts, and ſerved as a means of communication to tranſport merchandize from Egypt to Ethiopia; and before the whole of this is Aſſuan or the modern Syene, its gardens, and its ill built Turkiſh caſtle.

Fig. 2. A View of the Iſland of Philöe looking upon the weſt ſide at ſun-riſe. This ſpot is ſo highly pictureſque, that it offers ſtriking ſubjects for the pencil in every point of view, and at every time of the day.

PLATE XXXI.

Fig. 1. View of a Ruin of a Temple in the iſland of Elephantina, taken at the north eaſt angle, whence may be ſeen a part of the gallery that ſurrounded the temple.

Fig. 2. The laſt Cataract, or Fall of the Nile northwards on the Egyptian Frontier.

This

This is in faſt nothing but a bar formed by a ledge of granite, which croſſes the bed of the river for about four or five miles, and only allows the water to paſs between rocks of different heights above the ſtream, and more or leſs pointed, which at different diſtances occaſion ſmall rapids, or falls of three or four inches to a foot in perpendicular height, during the time of the year in which the waters are low. At this period the boats meet with inſurmountable obſtacles to paſſing the falls, and the foaming and ruſhing of the waves anſwer in ſome degree to the idea generally entertained in Europe of theſe ſo famous cataracts. The navigation is here ſtopped nine months in the year to all loaded boats, and ſix to the lighteſt barks: it was the large rock in the center that hindered us from proceeding, though the river was not at its loweſt pitch, and our boat was light. The road by land from this part of the river to Philöe paſſes through ſeveral ſmall villages, containing a few houſes, rocks, and ſmall patches of cultivated ground, reſem-

bling gardens; theſe, added to the barren ſandy tracts of deſert, the heaps of ſhattered cliffs, and ſmall torrents of water in the rough bed of the river, eſcaping with vehemence through the clefts of the rocky channel, form a moſt ſtriking and pictureſque aſſemblage of objects.

PLATE XXXII.

Fig. 1. Ruins of one of the Temples of Elephantina. This monument is highly intereſting by its celebrity, its ſtate of preſervation, and the beauty of its interior ſculptures. It occupies the center of the iſle of Elephantina, and was conſecrated to Wiſdom, under the name of Cneph; it remains in ſuch remarkable preſervation, amid the broken fragments that lie around it, that no part of it is deſtroyed except one angle of the gallery. The two parallel fragments that are ſeen behind, are the two frames of a gate made

made of granite; the ſtatue in the ſecond diſtance is that of a god, or a prieſt, or an initiated, for it is too much ſhattered to allow one to diſtinguiſh any of its attributes: it is of granite, ten feet in height; the ſtones in front are the ruins of an edifice, the vaults of which join the temple, and probably formed one of its dependencies. For two hundred yards in front of this view, to the very edge of the river, the whole ſpace is covered with the ruins of ſhattered, and now almoſt ſhapeleſs ruins.

Fig. 2. A Granite Rock, which nature has thrown into the form of a chair, and on which it is poſſible that the Egyptians (who were always coloſſal in their undertakings) intended to place a gigantic ſtatue; for it is obvious that they had improved on the hint thrown out by accident, and had finiſhed the ſeat of the chair, had cut out ſteps to come up to it, and had decorated the rock with beautiful hieroglyphical inſcriptions. This natural curioſity is ſituated at the eaſt of Philöe.

PLATE

PLATE XXXIII.

Fig. 1. A View of the North Side of the Island of Philöe, with the general site of all its Monuments. (See the plan of this island, Plate XXXIV.) The traveller cannot help being struck with astonishment at finding on the frontier of Ethiopia, so many monuments of such magnificence, which have so long resisted the injuries of time.

Fig. 2. A View of the Quarries of Granite, situated a mile south of Syene. The lines which are traced horizontally and transversely, are marks of ancient labour, and the preparation for separating the block, the surface of which is exposed. These clefts or lines were to receive wedges either of iron, which were immediately struck in with hammers, or of dry wood, which were afterwards moistened, that, by the expansion thus produced, they might split off the part of the rock intended to be carried away. All those of the neighbouring rocks, whose surfaces are level,

level, have been wrought in the ſame manner, and the traces of the ancient workmanſhip are preſerved as freſh as if they had been left but the day before.

PLATE XXXIV.

A Plan of the Iſland and Temples of Philoe.

This iſland is ſituated below the cataracts of the Nile, on an elbow of this ſtream, and lies in its longeſt direction from north weſt to ſouth-eaſt. It is nearly ſix hundred yards long, and one hundred and twenty wide, and is entirely covered with the moſt ſplendid monuments of different ages; the ſouth-weſt ſhore on the ſide which is the higheſt up the river (the *bottom* of the plan here given) is occupied by a fine and very picturesque rock, whoſe rough and wild aſpect adds much to the magnificence of the ſurrounding ſcene, and forms a fine contraſt with the regularity of the vaſt lines of archi-

tecture

tecture which appear in the adjoining temples and monuments.

As the current of the river ſtrikes on the foot of this rock, no embankment has been requiſite here, but as ſoon as the rock ceaſes, a faced quay has been built, beginning at Z, about thirty-ſix feet high, decorated with a torus, above which is placed a parapet breaſt high; which was finiſhed by two ſmall free-ſtone obeliſks, without hieroglyphics, and of moderately good workmanſhip, only one of which however is now ſtanding.

The ſloping quay continues to the north ſide of the iſland, with poſtern gates (28, 28,) opening upon the river: it was through theſe that the inhabitants eſcaped, when they abandoned the iſland to us (See the Journal). No. 27 is a ſtaircaſe leading from the river to a gate: the wall extends ſtill further to the north, beyond which it continues for a while, and at laſt is loſt in a heap of ruins. This is all that remains of the ancient Egyptian circumvallation. The two gates are fine and in good preſervation.

The

The oblong, No. 3, is a peripterous Temple; the pillars are engaged for a third of their height, and the capitals, which are of a goblet form, are ſurmounted with a quadruple head of Iſis; they ſupport an architrave and cornice, without roof, and cloſe with two doors without lintels. No. 4 is a gallery two hundred and fifty feet long; it is formed of pillars well cut, with wide capitals, ſurmounted by a die, an architrave, and a gorge, and almoſt all the capitals are different. This part of the edifice is leſs ancient than the temple, but I believe more ſo than the parallel gallery, No. 5, which appears to me never to have been finiſhed, though it is more in ruins than the former: it ſerves as a corridor to a number of cells, No. 6, which I ſuppoſe may have been the chambers of the prieſts.

No. 10 is compoſed of two parts forming a ſeparate ſanctuary, and, doubtleſs, much revered; for it ſhould ſeem that, to ſpare it, all the lines of building beyond have been turned out of the direction of the general

plan. It is adorned with bas-reliefs of exquiſite ſculpture.

At No. 9 are two large Moles built on a ſlope, each forty-ſeven feet long and twenty-two in thickneſs, which flank a large and magnificent gateway. They are bordered on the angles by a torus, and ſurmounted by a gorge; the pannels are covered with two rows of gigantic hieroglyphics repreſenting five great divinities; and below them, large figures, holding in one hand a lifted axe, and in the other the hairs of a group of thirty figures on their knees imploring mercy (ſee Plate XL. Fig. 4;) on the reverſe of this edifice are four figures of prieſts (Plate LII. Fig. 3.) carrying a ſacred emblem: on each ſide of the door were too ſmall granite obeliſks, eighteen feet high, and covered with hieroglyphics very finely cut; and before them were two ſphinxes of the proportion of ſeven feet; all of which have been overthrown.

No. 11 is another Court, eighty feet by forty-five, flanked with two galleries made

of

of rows of columns, behind which, on the right, is a ſuite of cells ten feet in depth, and on the left a ſeparate building compoſed of two porticoes (No. 13, 14) and three chambers of unequal ſize, communicating with each other, and opening upon the porticoes. This is the only building of the kind that I have yet ſeen; if it was better enlightened, one might believe that it was a principal apartment: it is extremely well finiſhed, and produces a very picturesque effect. No. 15 is another ſanctuary, ſmaller than all the reſt, abutting againſt two other ſloping moles two-thirds of the ſize of the former, which ſerves as a kind of lodge to the nobleſt and moſt regular edifice of the whole group. The firſt compartment is No. 17 and 18, which is a kind of portico decorated with ten columns and eight pilaſters, four feet in diameter, as magnificent as elegant; the pillars and the walls are covered with hieroglyphical repreſentations, ſculptured in the ſolid ſtone, finiſhed with ſtucco and painted; the portico is covered in, with a ceiling in

the form of platebands, ſculptured and painted, like an aſtronomical repreſentation, on an azure ground with white ſtars. The part numbered 17 is open at the top, producing a fine light and ſhade, one of the moſt beautiful effects of architecture that I have ſeen: an exact picture of it, taken with all its natural tints, would be as ſtriking and agreeable as it would be new and curious; the relief which the architecture and the ſculpture gives to the flat colours of the painting, compleats the perfection of the whole; it aſſumes a harmony and a magnificence which aſtoniſhed me, and I could hardly tear myſelf away from this ſuperb and ſurpriſing piece of architecture, which ought to be given in all its parts by the painters, but I had only time to make this ſimple plan.

To this portico ſucceeds the cloſed part of the temple, ſixty feet by thirty, divided laterally into four compartments, communicating with each other by four doors, decreaſing in width; that of the firſt being ſeven feet four inches, the ſecond ſix feet

four

four inches, the third five feet six inches, and the fourth or innermost four feet eight inches; but a simple inspection of the plan will give a better idea of these particulars than any description can do, in which the constant repetition of the same expressions rather distracts than fixes the attention. It would be very difficult to assign the use of these different parts, some of which are long and lofty, some narrow, some highly ornamented, some obscure. In the further chamber is an altar or pedestal reversed, and at the right angle, No. 22, is a kind of tabernacle or monolithic temple, bearing, as a decoration, the gate of a temple seven feet high and three wide, and two feet eight inches deep, made of a single block of granite: in the stone may still be seen the hollow in which the hinges of the door were fixed, which was three feet high, and one foot six inches wide: in the lateral chamber on the right was another monument of the same material.

These tabernacles were designed, doubtless, either to enclose the most precious property

of the temples, ſuch as the ſacred things, gold, jewels, or perhaps the divinity himſelf, which, in this caſe, might be either a reptile or a bird, and then the door would be grated to give the animal air. I have ſince ſeen, on the ſwathing cloth of a mummy of the higheſt antiquity, which belonged to the library of the French Academy, and now has come to be the property of the Inſtitute, the repreſentation of one of theſe temples, with a cloſed and grated door; another with the door open; a bird within the temple, and a perſon coming in to feed him; and a third, in which the guardian of the birds is watching over them whilſt they are taking the air. This diſcovery appears to clear up all doubt as to the uſe of theſe monolithic ſanctuaries.

The moſt conſiderable monument of this range of edifices, is an oblong portico, No. 25, which is ſixty-four feet in length and forty-four in breadth, with four columns in front and five on the ſide, two doors nine feet wide, without lintels; it is open at top, being

being only clofed by a fur-bafement which reached half the height of the columns. This monument, which was, doubtlefs, raifed in the later periods of the Egyptian power, has never been finifhed, but the remains, ftill exifting, atteft that art had then arrived to its higheft ftate of perfection; the capitals are the moft beautiful, the moft ingenioufly devifed, and the beft executed of all I faw in Egypt; the lotus is here interlaced with infinite grace between volutes of the ionic and compofite capital; and this native Egyptian plant was reprefented in every part of the edifice. Only two pannels of the fur-bafe were finifhed.

No. 23, is another Sanctuary, the ruins of which were too confufed and too much mixed with thofe of the adjoining edifice, to allow me to make out the plan.

No. 24, is a fmall Sanctuary in perfect prefervation; the noble ftyle of its proportions conceals the diminutive fize of its dimenfions. It confifts of a portico decorated with

two columns, and a ſanctuary eleven feet ſix inches deep, and eight feet wide: the ornaments are highly finiſhed and in exquiſite taſte.

No. 28, are baſtioned Parapets, which may lead one to ſuppoſe that the whole iſland was ſurrounded with walls. It is poſſible, however, that theſe may be of Roman conſtruction, as the building A, on which they abut, certainly is, that ſerved as a port or landing place. The arches and doric ſtyle of theſe ruins, inconteſtibly prove that they are not of Egyptian conſtruction. Could it have been a Roman cuſtom-houſe? A flight of ſteps and a little rock juſt oppoſite, form a ſmall road for boats.

D, is a wall adorned with doric pilaſters: the baſes of pillars oppoſite to it ſhew that there had been here a covered gallery: behind the wall are other ruined edifices.

The monument at E is the remains of a Greek church, with its nave and covered choir: it had been built of ancient materials;

and

and among the ſculptured Egyptian figures were added croſſes, foliage, and other ornaments of the times.

The reſt of the iſland exhibits a few cultivated ſpots on the alluvial ſoil left by the river; and ſome plantations of trees, which give a beautiful effect to the rocks, the monuments, and the river.

To the ſouth of the iſland, at K, on the other ſide of the river, the country is well cultivated and abundant: the north ſide M is itſelf an iſland much larger than Philöe, and rugged with granite rocks: in the valley, behind a cluſter of palm trees, is the ruin H, conſiſting of a ſanctuary much ſhattered; before it, was a portico formed of four elegant columns, with open capitals, but, though of leſs ancient date than the adjoining edifices, it is more decayed, and is ſtill further disfigured by a centre arch cut out of the ſolid maſonry, the work of catholiciſm. At the eaſt ſide of the map is a rock like a chair, L, formed by two points of granite.

PLATE

PLATE XXXV.

Egyptian Ladies in the Haram.

Fig. 2. This Lady is reprefented fitting at one corner of the divan in full drefs, and covered with a fhawl; near her is a fan of feathers, and her fandals are left at the foot of the divan.

PLATE XXXVI.

Reprefents our Head Quarters in the Tombs near Nagadi. This gloomy habitation was a great relief to us in the defert, and preferved us from the heat of a moft fcorching fun. The fcene is taken when the peafants of Nagadi were bringing in to us the Meccans, who, after their defeat, had turned robbers, and defolated the country; whom, therefore, the Nagadians killed whenever they met with them. The time reprefented is midnight, the Arabs of Nagadi are coming in with

with their priſoners, lighted by a kind of torch, which is much employed in Egypt during night marches; on the other ſide are our coptic ſtewards and interpreters, and in the centre, General Beliard, his etat-major and myſelf; the whole is a faithful picture of our ſituation at the time.

PLATE XXXVII.

Fig. 1. A View of the Convent of the Chain, or Pulley, taken on the ſouth ſide in the direction of the river. In this view may be ſeen the convent, ſtanding alone, and commanding the deſert which is behind it to the weſtward, the cultivated country and the river. It might eaſily be made a military poſt, by cutting a way up to it from the river: the hollows of the ſteep rocks are filled with various kinds of birds, who there make their neſts; in front may be ſeen the chain

with which the monks draw water from the river, as the ground about them is entirely dry; ſome of them are alſo repreſented ſwimming after the boats, in order to aſk charity, which is their mode of begging.

Fig. 2. Bathen el Baccara, or the Cow's Belly, the ſouth point of the triangle of the Delta, dividing the Nile into two branches, each of which flows ſeparately into the Mediterranean. This is one of the moſt beautiful ſituations in Egypt, and any town eſtabliſhed here could not fail of becoming the metropolis of the kingdom; for, being in the centre of the richeſt provinces, acceſſible for every commodity, it would naturally command the commerce of the ports of the Mediterranean on one ſide, and on the other the productions of Africa, which would be conveyed to it down the Nile. At preſent, however, this rich and valuable ſituation is only occupied by a paltry village, which has not even a ſingle port. The right branch of the river is that which leads to Damietta;

the

the left, that of Roſetta; and this, at one period of the year reaches as far as Alexandria, by the canal of Rahmanieh.

Fig. 3. A Plan of the White Monaſtery. A view of this edifice is given in Plate XVII, to which, and to its explanation, the reader will pleaſe to refer.

PLATE XXXVIII.

The Arab Council, near Samatah, deſcribed in the Journal. In the middle is a large ſycamore, forming a fine circumference of ſhade; all the ſheiks of the vicinity are aſſembled here in order to conſider of things uſeful to the province, of works to be undertaken, to open the canals intended to receive the waters of the Nile during the inundation, and of the allotments of the expence among the ſeveral villages that would be benefited by ſuch a work. The French General preſided over this council, every thing

thing was diſcuſſed here with tranquillity, order, and dignity, and every propoſal that was juſt and uſeful, from whatever quarter it came, was directly approved and adopted.

After the council, the kaimakan or commander of the armed inhabitants, in whoſe premiſes the aſſembly was held, gave a ſupper to all the ſheiks, to ourſelves, and to the detachment that accompanied us.

PLATE XXXIX.

Elbequier, the largeſt ſquare, or rather open place, in Cairo, which has neither regularity nor ſtriking buildings to recommend it; but there are two periods of the year in which it is very agreeable; the one when the inundation of the Nile is at its greateſt height, and covers the whole ſpace with its waters; and the other when the retiring flood leaves it a large garden clothed with exquiſite verdure.

I have

I have reprefented the firft of thefe periods in this plate; it is that which promifes an abundant harveft, the feftival of every order of fociety. This place is now converted into a vaft bafon, and is covered with illuminated boats, in which the principal perfons of the town take their pleafure, and row up and down, enjoying the calmnefs and darknefs of the night; and, as to the lofs in the view by the concealment of the houfes, I think the lefs one fees of them the better, for picturefque effect. The principal houfe is the palace of Elfy-Bey, which is feen on the right, illuminated by fire-pots; it is now attached to hiftory, from its having been the refidence of Bonaparte during his ftay in Egypt, and by the fplendid valour with which it was defended during the fiege of Cairo, in the year eight.

PLATE

PLATE XL.

Fig. 1. Part of an ornamental Frieze in the inner part of the Typhonium of Apollinopolis Magna, a ſmall temple ſituated near the larger edifice. Two figures are particularly remarkable here; one repreſents the evil genius or the weſt wind, and is here in a front view, but is ſometimes repreſented in profile: he has the head of an old man, the body fat, and like that of an infant, and a tail reaching down to his legs, and increaſing in thickneſs towards the extremity (in the profile figure, exactly ſimilar to that of the upright figure, the next but one to him in this group): he is always repreſented with the ſame ornament on his head. The other remarkable figure is the one juſt alluded to, whoſe head has the united character of that of the dog, the hog, and the crocodile, the breaſts pendant, like thoſe of the Egyptian women, a large belly, a long tail, thicker at the

the lower extremity, and paws like a lion. Theſe two figures for the moſt part are found accompanying each other, and are often made in the form of amulets in coloured glaſs or porcelain. They appeared to be held in great reverence, either for the good which was expected from them, or for the evil which was feared. I imagine they may be the emblem of the two winds that produce the inundation, which might therefore render it either too high or too ſcanty, each of which circumſtances would be to be deprecated.

Along with theſe figures the three veſſels here repreſented are uſually ſculptured, which, on account of their frequent employment whenever the ſubject refers to the inundation, I believe to be vaſes of luſtral water, or offerings of the water of the Nile at its firſt increaſe.

Fig. 2. An Inſcription taken from the door frame of a ſmall monolithic Temple of black granite, the remains of which exiſt at Kous or Apollinopolis Parva. This fragment, if it ever ſhould be made out, will ſhew the

ufe to which thefe fmall fanctuaries were applied. The infcription begins at the right hand of the two parallel compartments reprefented in the plate, and from the end of this row is refumed at the right hand of the upper, and concludes at the figure of the bird ftanding on a fegment of a circle, where the ftone is broken off. The perfection of the hieroglyphics is fuch, that, both from the ftyle of the drawing and the precifion of the execution, if no other fragment of antiquity had been found in Egypt, we could not have doubted that the nation who had formerly inhabited this country, had known the fine arts, and had carried them to a high degree of perfection.

Fig. 3. This Proceffion of Egyptian Divinities is fculptured in the order here given, on the frieze of the gate which is beneath the portico of Apollinopolis Magna at Etfu. I have rigoroufly copied all the characters, which appear to be the names, attributes, or qualities of each of thefe figures. It is to be obferved, that fourteen of them are about to

mount

mount as many ſtairs which lead to an emblem, which is an eye on the prow of a ſhip in the diſk of the moon, borne upon a ſupport which is terminated by a lotus flower, behind which is a ſmall divinity. The ſame number of ſteps and of divinities, the ſame ſign and the ſame ſmall divinity are ſculptured on every compartment of the ceiling of the portico of Tentyra; and I once found the ſame group along the ſteps of the ſtaircaſe leading from the platform of the nave to that of the portico of the ſame temple, and likewiſe the ſame aſſemblage of fourteen in the ſmall apartment on the ſummit of the temple. In the bas-relief of Apollinopolis the figures have their legs engaged, in that of Tentyra there is alternately the figure of a man and a woman. I thought it of importance to ſhew theſe points of reſemblance and of difference, for the aſſiſtance of thoſe who may wiſh to attach abſtract ideas to theſe repreſentations.

Fig. 4. I have often met with this figure ſculptured in gigantic proportion by the ſide

of the doors of temples and palaces. It is to be presumed that it is the emblem of power, either of that attributed to the Deity, or that which attends sovereignty: and in the latter case we might suppose, that the governor of the country did not rely on the obedience of affection, but on that of terror.

Figs. 5, 6, 7, and 8. These groups are all sculptured in the third chamber of the small apartments within the large temple of Tentyra. They appear to me to represent the state of the Earth, or of Nature, at certain periods of the year.

Fig. 5. Can this represent Nature asleep, but still in life, and protected by the emblems of the beneficent deity?

Fig. 7, is the same figure sleeping on the sign of Leo, represented by the skin of that animal; the four figures which are beneath, may be constellations, or the months of the repose of Nature: during this time a protecting divinity seems to be watching over her.

Fig. 6, is the same personage reclined on a bed,

a bed, beneath which are ſour new ſigns. She appears to be waking, and is receiving the offering of a ſacrifice, which perhaps is explained by the inſcription beneath.

In *Fig.* 8, the ſame female figure, who is now fully awake, and ready to riſe from her bed; ſhe is receiving the key of the canals, the emblem of the inundation, the time in which the ſleep of Nature is terminated in Egypt.

PLATE XLI.

This Plate is a miſcellaneous Collection of Figures, taken ſeparately, whenever I met with any thing that I had not before ſeen. The ſerpents from No. 1, to 13, are from Latopolis, where they are on the platform of the portico of the temple which faces the bazar at Eſneh. All the other figures may be ranged under the claſs of thoſe which hold the mean between the hieroglyphical figure and the curſive character, ſo that this cate-

gory may be called inſcriptive characters. Nos. 18, and 21 are figures ſo ſimplified as to approach very near to written characters: 22 is a kind of lizard peculiar to Egypt, which is often ſeen in houſes: I have never met with it but once, and then it was ſculptured on the outer part of the great temple of Tentyra. No. 23, is a ſtar perſonified: I never met with it but once. Nos. 31, 32, 34, and 39, are figures often repeated, and by ſucceſſive ſimplifications they ſoon ſlide into an alphabet. No. 40, a leather ſack, of a kind that I have often ſeen. No. 41, two grouped figures, joined in an attitude which in any other place would lead one to ſuppoſe that they were productions of the fifteenth century, of the ſchool of Michael Angelo: I have found this twice in the temple of Apollinopolis Magna at Etſu. Nos. 47 and 54, the emblem of generation, which the Egyptians ſeem to have had no ſcruple in expreſſing by the figure of the thing itſelf; theſe are often repeated in the different temples. I believe 50 and 71 to be nilometers. No. 77

appears

appears to be a bale, the emblem of commerce: 78, an Isis, the emblem of water, or of the Nile itself: 79, a pigeon carrying tablets, the ancestors perhaps of the famous birds of Damascus: I have only met with this figure once at Tentyra. No. 80, a head with the expression of fright, which departs from the usual Egyptian character; it is however often repeated in detached figures. No. 100, a monolithic temple closed, &c. &c.

All the conjectures that I have here hazarded concerning these signs are only the ideas which have suggested themselves to me by the place where they are found, the frequency of repetition, and the circumstances which strike on simple inspection; as to any thing else, I entirely abandon all theoretical conjecture to the luminous investigation of those learned men who are employed in this species of enquiry: I shall feel myself sufficiently honoured by having been able to furnish new subjects for their learned researches.

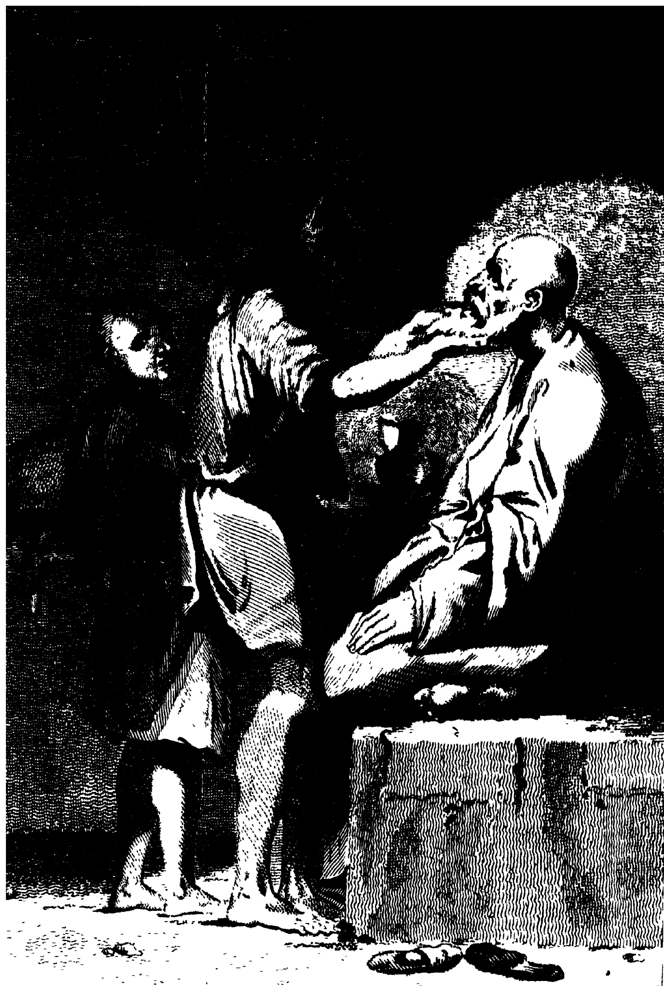
I have added to each the first letters of the

 name

name of the place whence theſe figures have been taken, and numbered them, that they may be the more eaſily referred to by thoſe who ſhall chooſe to quote them as authority. Where there is no name given, the figure belong to the ſame place as the preceding.

PLATE XLII.

An Egyptian Barber in his Shop: one does not know which to admire the moſt, the calm patience of the perſon under his hands, or the ſolemn gravity of the operator. The oriental barbers, who are very dexterous in their buſineſs, after having ſhaved the head, perfume the beard, and give it the cut and expreſſion ſuitable to the phyſiognomy of their cuſtomer; the whole being done with the importance with which one of our milliners recommend ſome new bonnet to their fair and faſhionable viſitors. Theſe barbers are here, as well as every where elſe, great tattlers,



Egyptian Barber !

tattlers, news-mongers, politicians, and ſtory-tellers, and retain the character ſo often given them in the Arabian Nights Entertainments.

PLATE XLIII.

Arms and Accoutrements of the Mamelukes.

Fig. 3. A Caſe or Quiver containing three javelins, which the Mamelukes generally throw before they come to the ſabre. They are very dexterous at this exerciſe, and the ſervants, who follow on foot, run up among the combatants, pick up the javelin when the ſtroke has miſſed, and bring it back to their maſters. The point of this weapon is of hammered iron, the ſhaft of wood, and the ornaments in ſilver, of modern workmanſhip, done in a good taſte, and wrought at Cairo. The caſe is covered with velvet.

Fig. 2. Is one of theſe Javelins out of the caſe.

Fig.

Fig. 5. A Buckler of rhinoceros' leather, ſabre proof; the one here given is of exquiſite workmanſhip; from the varniſh which covers the leather, and the gilding of the ornaments, it would ſeem that it comes from India.

Fig. 6. Is the reverſe of the ſame Buckler, ſhewing a ſmall cuſhion which guards the hand of the wearer from the back ſtroke of the ſabre.

Fig. 7. Another piece of defenſive armour, an arm-piece with a gauntlet. The Mamelukes only wear it on their left arm, with which they hold the horſe's bridle; the right is only protected by a glove of buffalo hide, in the form of thoſe of our dragoons. The workmanſhip of this is of the old Damaſcus kind, but the ornaments are modern, of ſilver, and moderate execution; the gauntlet is a double mail, ſtudded over with infinite pains and much labour; the whole is quilted with a double covering of red ſatin.

In general the modern Egyptians, though they are not without taſte, having but few workmen

workmen of their own, and no manufactures, receive from a variety of countries what may be of most use to them; so we have found among the spoils of the Mamelukes that we have taken, English drums, French pistols of the last century, sabres with the blade of the old Damascus or Persian manufacture, with African mounting; and Indian or Chinese arrows, bows, and coats of mail.

PLATE XLIV.

Arms and Accoutrements of the Mamelukes.

Fig. 3. A Truncheon or Commander's Staff, made of iron, damasked in plates, in good taste, and precious workmanship. This mark of dignity may become a useful weapon in close action, and may serve to break bucklers, and to knock down the wounded: the handle is perforated, and receives the javelin

velin of iron, *Fig.* 1, made of two pieces, the lower part of which makes a ſheath to the upper. The whole is ſilver damaſked, and of very delicate workmanſhip.

Fig. 5. A Battle-axe of iron, damaſked with gold, bearing a Perſian inſcription, which ſhews the country in which it was wrought. The handle, made of ſilver and leather, is of Cairo manufacture.

Fig. 8. A whalebone Bow of perfect workmanſhip: by the kind of ornament, and the gilding, it would appear to come from India. The cord is a bundle of untwiſted ſilk, which has more ſtrength than the thickeſt and beſt twiſted gut.

Figs. 9, 10, are two implements belong ing to Archery: *Fig.* 9 is a groove along which the arrow runs; it fits the wriſt that holds the bow, and ſerves to direct the arrow at the moment of its departure from the bow.

Fig. 10, is a piece of ivory, which the archer ſlips on his thumb when he is going to draw the ſtring, that he may pull it with more

more force, and to prevent the finger from being hurt by the vibration of the ſtring at the moment that it is let go.

Figs. 12, 14, are the Bridle and Saddle of a Mameluke.

PLATE XLV.

Fig. 1. Repreſents part of the Triumph of Seſoſtris, Oſymandyas, Memnon, or ſome of the conquering monarchs of Egypt, while Thebes was the ſeat of empire. This hiſtorical bas-relief is copied from the wall of a gallery ſurrounding the inner court of the temple or palace of Thebes, near the modern town of Medinet-Abu. The hero is ſeen holding a chain, ſupported by nine priſoners, who may repreſent the number of nations conquered by him; his guardian genius flutters over his head, bearing the ſtandard of victory; a figure next to him is preſenting incenſe, and another preceding the captives, is inſcribing or proclaiming the exploits of the

the conqueror. A ſeries of figures, ſo far defaced as to be incapable of being drawn, then ſucceeds, after which appears the former hero in his chariot, purſuing men with helmets, and others with long beards, into the water. He is in the act of diſcharging an arrow, which requiring the uſe of both hands, we ſee the reins are faſtened to his girdle, while the quiver is ſuſpended between the ſide of the car and the wheel. Another interval of ſhattered fragments ſucceeds, and then comes a piece ſtill entire, where the hero is ſeated in his car, the horſes of which are held by two pages, and preceded by a ſoldier, holding a bow. The hero is looking at a heap of hands, the evidences of his victory, which are counted by a perſon holding a ſword under his arm: next to him ſtands one with a tablet in his hand, no doubt taking an account of the number of the ſlain; then follows a perſon in his robes of office, making a ſpeech or proclamation, and introducing priſoners with beards and long hair, which in one inſtance is uſed to fetter the hands with.

The face of the hero (represented larger above the left hand group) is in all the three compartments the same, and is probably therefore a portrait, and, what is singular, instead of having the lines of an African face, has all the fineness and elegance of a Greek.

Fig. 2. A Santon, a kind of Ideot, who is pitied during his life, and revered after death; a pretty general custom, and as ancient as the world itself: behind him is a dog of the mastiff kind, which is the most numerous of all; at the right is a blind old man led by a small child; a touching group, which unfortunately is but too often met with in Egypt.

Fig. 3. A Noble Lady, in her Haram-dress, holding a Fly flap. The one on the right is in the act of walking, pulling up her clothes to free her feet: at the left are young children of the *barabras*, or inhabitants beyond the cataract; and an old woman, who employs the only clothing she has to hide her face at the expence of the rest of her body.

Fig. 4. An Inhabitant of Darſur, a caravan-driver, who brings the negroes and negreſſes into Egypt. His whole dreſs conſiſts of a white woollen cloth, which he puts on any part of his body that ſuits him; his head-dreſs is curled like a cork-ſcrew, in the manner of the ancient Egyptians. In the back ground is repreſented a converſation between a great man and one of the common people.

Fig. 5. Repreſents the Earth in the power of Typhon. Can this be the emblem of the deſtroying wind, now called the kamſin, which ravages the country in the months of April and May, which precede the inundation? During theſe two months Egypt, which is parched up, preſents a more melancholy and painful aſpect than any of our winters. By the ſide of this figure is another, repreſenting the reproduction of nature, and holding a flail in his hand: he was one of the principal divinities of Egypt, and to him was conſecrated the great temple of Karnac at Thebes. He is here ſupported by twelve

prieſts,

priests, and covered with a vest spotted with open lotus flowers, the emblem of harvest or maturity. This group is taken from the inner part of the temple of Hermontis.

PLATE XLVI.

Fig. 1. A View of the Desert, with a Camp of Bedouins, and different figures of these people, male and female, all equally thin and lean. The great figure on horse-back is a chief of a horde, in all his magnificence.

Fig. 2. A Machine for drawing water to irrigate the land after the inundation of the Nile. The workmen are so arranged that they draw the water by stooping, raise it up by turning back, and pour it into the troughs by loosening one of the cords. They all keep time in their motions, which is regulated either by singing, or calling numbers, or reciting the praises of God or of Mahomet:

 the

the reeds which receive the firſt impreſſion of the water, prevent it from wearing away theſe ſlight earthen machines.

On the fore ground, to the left, is a girl in the dreſs that is uſually worn before puberty.

A group of women are ſeen drawing water from the river: they hide their face, becauſe this is the only part of them that they are enjoined to conceal: another is carrying her child in the manner of the country; the figure to the right is a water-carrier, the water is contained in a goat-ſkin ſack.

PLATE XLVII.

A Boy's School, which is ſtill more noiſy than that of Europe. They here learn to read the Koran, and to receive the baſtinado on the ſoles of the feet, for the eaſtern nations have too much reaſon to forbid the uſe of flogging, in the mode practiſed in Europe.

PLATE

of the Koran; for they believe all theſe to be equally proper, to prevent or to cure the accidents of war. In the back ground is a woman of the loweſt claſs, in the ſtreet.

Fig. 2. An Almee of Egypt: her robe is of fine cloth, her ſhift of gauze, and her turban and girdle are ſhawls. In the back ground is a view of a moſque of Roſetta.

Fig. 3. A Mameluke in a war dreſs. (For a deſcription of the particular weapons and accoutrements, ſee Plates XLIII. and XLIV). In the back ground are two young Mamelukes exerciſing with their arms: the country is near the pyramids of Saccara.

Fig. 4. The Coſtume of a Merchant; conſiſting of a turban of red or white woollen, a cloth waiſtcoat without ſleeves, ſhort and looſe breeches of white cloth, a blue ſurtout of the ſame material, and a girdle of ſtriped blue and white India calico, which ſerves to wrap up whatever he wants to carry with him. In the back ground is a ſhop of a bazar. a tradeſman and two buyers are diſ-

puting about the price, which employment is here a kind of recreation, a way of killing time, in which the dealer is very willing to indulge his cuſtomers.

Fig. 5. A Lady walking through the ſtreets: the more full, bulky, and cumberſome her clothes are, and the more they embarraſs her gait, the higher does ſhe think of her own importance: the outer cloke is commonly of black taffety, which falls to the ground and conceals even the feet: nothing appears of her whole perſon except her eyes; and even before theſe the women often ſuſpend a taliſmanic ring, which has the virtue of driving away enchantment and bad luck. On the right, in the back ground, are the Pſylli ſhewing ſerpents and lizards; to the left is a Muſſulman merchant, ſmoking his pipe.

I am indebted for theſe five coſtumes to Citizen Rigo, a member of the Inſtitute of Cairo, who, on his return, has favoured me with them.

Fig

Fig. 6. A Peaſant of Upper Egypt eating a handful of lucerne: on the right, two Santons.

PLATE L.

A Feaſt in the Harem. The Huſband, who is lord and maſter, when he is diſpoſed to give an entertainment in his harem, to pleaſe any of his wives who may be pregnant, or who has juſt given him a ſon, ſends for the almées to perform voluptuous dances, whilſt he is ſmoking his pipe. The favourite wife is repreſented reclining with her head on his knees, and the almées alternately dance, ſing, and play upon inſtruments. The figures on the left are ſlaves who bring in refreſhments; in front is a negreſs playing upon ſmall cymbals; nearer in front is a fumigating veſſel, to the right a candleſtick after the faſhion of the country; the inſtrument played on by the laſt performer to the

right, is a ſmall drum of baked earth, which is ſtruck by the fingers with more or leſs force, and produces a very good effect in keeping time to the muſic; the dancers have generally caſtanets in their hands, which are in the form of ſmall cymbals of the diameter of a crown piece. (See the deſcription of the Almées in the Journal.)

PLATE LI.

This Plate is a miſcellaneous Collection of hieroglyphical Figures, taken wherever any thing new ſtruck me.

PLATE LII.

Fig. 1. This group has rather the appearance of the repreſentation of an event, than of a hieroglyphical emblem. I found it

it againſt the wall of the nave of the ſmall temple at Elephantina, very much broken and ſhattered. It ſeems to preſent a hero who has juſt killed a robber, and perſons who are come to thank him for it, or to take ſome oath to him. I have never before ſeen here ſuch drapery, they appear not to be Egyptian; and this is the only time that I have ſeen three figures grouping together to form an expreſſive picture. If I had not ſeen it on the ſpot, the ſtyle would not have recalled the Egyptian manner to me, and I ſhould have ſuſpected its genuineneſs.

Fig. 2. The Figure of a Prieſt ſculptured on the wall of the open part of the chamber, on the ſummit of the great Temple of Tentyra. His ſtaff is terminated by a lotus-flower; the ornament on his veſt ſhews, that the parts of the figure that appear naked, were covered with a cloth of looped embroidery; the border of his garment reſembles the ſign which uſually repreſents water; the ſhoe is a ſole with a ſimple quarter, at the end of which is fixed a ſmall arc, which

paſſes

paſſes on the top of the foot; the front of the ſole is kept on by another arc, riſing from the end of that which touches the foot, and by means of a raiſed centre, is made to terminate between the roots of the firſt and ſecond toe.

Fig. 3. A Figure of a Prieſt carrying a ſacred emblem, ſculptured on an inner wall of one of the temples in the iſland of Philöe.

Fig. 4. I have often found this large figure ſculptured beſide the gate of tombs, where this was the only perſon repreſented; and I have always found it in the attitude of pity and regret. Can it be a widow weeping her loſs? This figure was taken from the tombs in the quarries of Silſilis.

Fig. 5. Theſe figures, which are taken from the ſame temple as *Fig.* 1. and near the ſpot where they ſtand, may perhaps be a continuation of the ſame event, and is now the incenſe offered to the hero after his toils. Here as well as in *Fig.* 1. the peculiarities in the coſtume, and eſpecially the attitudes of the figures, ſhould be particularly remarked.

PLATE

PLATE LIII.

Fig. 1. This Bas-relief is ſculptured on the ſame ceiling on the ſecond chamber of the apartment of the Temple of Tentyra, in which is the ſubject of Plate LVIII. This muſt ſurely be an aſtronomical picture. Can theſe fourteen boats, each carrying a globe or diſk, repreſent lunar months? But why fourteen? This number was certainly a ſacred one, as may be ſeen in Plate XL. Fig. 3.

What can be the meaning of the winged globe before the mouth of the large figure? I have found the ſame in the ſame temple attached to a figure nearly ſimilar to this. (See Plate LIX.) Does it ſignify the departure of the ſun to perform his courſe round the zodiac?

Fig. 2. A Group, which covers half the ceiling of the third chamber, of the apartment on the roof of the great Temple of Tentyra. (See Plate LVIII.) It is not eaſy to imagine what can be the meaning of theſe

theſe three female figures in ſuch ſtrange attitudes, who are ſtretching out their arms in ſo ſingular a manner, in order to reach the ſmall figure of Oſiris: the only thing that we can remark is, that ſuch a repreſentation of arms proceeding from the ſkull, ſhews that the Egyptians uſed conventional forms to expreſs certain ideas, to which they ſacrificed the laws of art and nature; ſo that we muſt not judge of the ſtate of the arts among them from emblematical figures. They had indeed a knowledge of the arts, diſtinct from ſuch ſubjects as theſe, as I have ſhewn elſewhere, but it was confined within ſtrict limits, and compelled to certain forms, enjoined and authorized by inflexible cuſtom; on which account the eaſy and graceful productions of art were ſo rare with them, that before our expedition, it was not generally known that they exiſted.

Fig. 3. A large Picture in bas-relief, occupying the whole of one ſide of the Sanctuary of the Temple of Cneph. It repreſents a ſacrifice of domeſtic animals, of wild beaſts, of

of birds, fifh, flowers, and fruit: the hero who prefents the offering, holds in one hand incenfe, and in the other luftral water.

On a great altar is a boat, in which is a temple, which appears too fmall to contain all the offerings.

On the left, on a kind of tabular altar, are lotus flowers, palms, and emblematical figures of Ifis: and the group on the right fhews the apotheofis or protection granted to the hero by the two greater divinities: the picture which was directly oppofite to this, was only different in the figure that was offering the facrifice, and which, inftead of carrying luftral water, held a clufter of pigeons by the wings. All the hieroglyphical infcriptions here given have been copied with fcrupulous exactnefs.

PLATE

PLATE LIV.

Figured by miſtake in the Plate, LXIV.

This Plate contains a number of ſubjects painted principally in the tombs of the kings at Thebes, and eſpecially in four ſmall chambers, each of which was dedicated to ſome particular object; one to muſic, another to arms, a third to utenſils and furniture, and the fourth to agriculture.

No. 1, is a ſabre, on the handle of which is a cord with a leather knot.

2. Another ſabre.

3. A kind of hook.

4. A coat of mail.

5. A dagger, of the ſhape of thoſe which are now generally worn in the eaſt in the girdle.

6. An armed club, with a guard for the hand.

7. A ſcourge.

8. A helmet.

9. A kind of coffer or preſs.

10. A bed, the form of which we have adopted in our faſhionable houſes, ſince our architects here come to preſide over the furniſhing of our apartments, as well as their interior decoration.

11. A folding ſtool, with three croſs cuſhions.

12. An oſier baſket of a very pretty ſhape, and elegantly plaited.

13. A covered drawer, with handles to raiſe one part, and open the other.

14. A chair of an excellent form, equal to any in modern uſe, and furniſhed in a very convenient manner.

15. A quiver, which contained other arms beſides the arrows, and in time of battle was hung on the outſide of the cars. (See Plate LXI.)

16. One of the weapons contained in the above-mentioned quiver, the uſe of which I cannot make out.

17. A war-hatchet, on the back of which is a maſs, to render the blow heavier and more cutting.

18. A quiver for arrows.

19. A chair ſimilar to No. 14. In the original painting it may be very well diſtinguiſhed, that the ſtuff which covers it is a flower pattern, either printed, painted, or embroidered; the wood is mahogany colour, and the carving is gilt.

20. A covered cheſt.

21. A plough, which reſembles the kind which is ſtill in uſe. Behind the ploughman is a man who is ſowing by caſting the ſeed back over his head.

22. A gilt mahogany-coloured ſtool.

24, 25, 26. I found this group painted in the tombs on the mountain to the weſt of Thebes. The fleſh colour of the muſicians is red; the figure No. 24 has a cloſe tunic with large ſleeves, the garments of the others can only be diſtinguiſhed in the original by the colour, which is white, and becomes of a roſe by the tint of the ſkin which appears beneath; the throat of theſe women is of the ſame ſhape as the Egyptian women have at preſent: the figure 24 is playing on a kind of

of theorbo; that of 25, by the motion of the body, of the head, and arms, muſt be playing on ſome wind-inſtrument; but it is here to be regretted, that an injury to the original has deſtroyed this part, which might have added to our knowlege of Egyptian muſic. I tried to ſupply this deficiency from the adjoining groups, but without ſucceſs.

The poſition of the figure at No. 26 is very eaſy and natural, and although theſe figures are placed in a right line with great regularity, we may eaſily ſee here the difference of ſtyle, which the Egyptians adopted in their hieroglyphical figures, by contraſting this group of three figures, with the ſtiff attitude of that at No. 23, which I have here introduced from the frieze of the portico at Tentyra.

27. This harp, which is ſo ingeniouſly compoſed, is ſculptured in the third chamber of the ſmall apartment on the ſummit of the body of the temple at Tentyra.

28. This vaſe is painted of a gold colour, and was, doubtleſs, of magnificent plate; if

the ſcantineſs of the form of this veſſel may be criticiſed, the elegance and richneſs of its decorations may, however, be admired: its principal ornaments are aquatic plants; a lotus flower ſerves as a cover, and the horſe paſſant, and the heads of goats and kids are in excellent ſtyle. This repreſentation can only have been the copy of ſome fine piece of carving.

29. Another golden Vaſe of an unpleaſant form, and a degenerated ſtyle, ſuch as we made uſe of a century ago, before our taſte was reformed by the introduction of the Etruſcan models. The lotus branches ſhew that the vaſe was intended to contain Nile water, taken at the time of the inundation, and the winged globe indicates that it was reſerved for ſacred uſes.

30. A Harp with twenty-one ſtrings: the dreſs of the perſon that is playing on it is uncouth and diſagreeable, but the attitude is that of truth and enthuſiaſm.

31. This fine Vaſe is painted of a ſilver colour: richneſs is here combined with noble

ſimplicity; the kneeling figure, and the head of Jupiter, which forms the lid, ſhew that it was meant to contain ſacred liquors; and its ſpout, that it was employed in libations.

32. This mode of carrying is ſtill practiſed in Egypt. The veſſels appear compleatly to anſwer the purpoſe for which they were intended.

PLATE LV.

Part of a Manuſcript found in the covering of a Mummy.

The firſt obſervation which we ſhall make upon this relic of antiquity is, that the papyrus on which it is written is prepared in the ſame way as that of the Greeks and Romans; that is to ſay, of two layers of the medulla of this plant glued to each other, with the fibres made to croſs, to give more conſiſtence to the leaf. It may alſo be ſeen that the writing goes from right to left, beginning at the top of the page.

The deſign here given is an offering made by a Prieſt to Iſis in the form of a cow: her udder is very apparent; ſhe is dreſſed like the human figures repreſenting this deity, and has a kind of yoke about her neck, which I have alſo met with around the god Apis, in an hiſtorical bas-relief in the temple of Medinet Abu, at Thebes. The raiſed frame before the figure of Iſis in the preſent ſubject is perhaps an altar, and both are ſtanding on a kind of portico, beneath which, a mummy reclining forms a figure like that which I have conjectured to be Nature in a dormant ſtate. (See Plate XL. Fig. 7.) Above the cow is a diſk, whence a ſerpent is deſcending; the prieſt is clothed in a white ſtriped tunic, which covers his body from his loins down to the mid-leg; it is faſtened by ſtraps, paſſing round his right ſhoulder, which otherwiſe is as naked as his arms; on his head he has a cloſe-fitting cap, which looks ſomewhat like a helmet, and is rounded off at the ears, leaving them bare: he holds in his hand a vaſe, containing two ſpecies of flowers,

flowers, which I have often ſeen without being able to make out what they are. Above the figures is an inſcription compoſed of ſeven vertical and four horizontal lines: the writing is here different from the reſt of the manuſcript, of which this is a part, and the characters appear to be infinitely varied and numerous; ſome of the emblematical figures, met with in other places, may be here diſtinguiſhed, ſuch as the ſerpent, the eye, and birds; but theſe are mixed with others that ſeem to be purely conventional, and exhibit no kind of image.

In copying the whole manuſcript I have found the return of entire phraſes, and particular characters, ſo often repeated, that they can be only articles, conjunctions, or auxiliary verbs: from theſe, it would be eaſy for thoſe perſons who devote themſelves to this kind of ſtudy, to compoſe alphabets, or groups of words, which may aſſiſt in the general explanation; and a ſingle one of theſe manuſcripts would furniſh the whole of the ſet of cha-

racters, if each character only expreſſed a ſingle letter.

This manuſcript belongs to the Firſt Conſul, who has been pleaſed to allow me the uſe of it.

PLATE LVI.

Part of another Manuſcript, with which Citizen Amelin has furniſhed me. Its chief peculiarity is the coſtume of the perſon who makes an offering to the deity before him: he ſeems to be a warrior, his head-dreſs has a kind of top-knot, on which a knife is ſtuck; his robe is tranſparent, and ſhews beneath it a tiger's ſkin, which would ſeem to point out the wearer to be a military perſonage: he is offering a vaſe, whence proceeds flame. We may remark in this manuſcript, the writing of which is large and carefully executed, that the characters of the inſcription above the figures are different from

from thoſe of the body of the manuſcript itſelf.

Various colours appear in the ſeveral parts of the original figure of this plate: I have thought it neceſſary to aſſiſt any attempt at explanation, by indicating theſe colours, and therefore the reader will pleaſe to obſerve, that the horizontal-lined engraving repreſents red; the vertical, blue; the ſloping, green; and the croſſed lines indicate black.

PLATE LVII.

A view of the inner Court of the Great Temple of Apollinopolis, taken from beneath the portico between the two firſt columns to the left. This view gives a good idea of the interior of this monument, of its magnificence, of the high attention beſtowed in the execution, of its plat-bands and architraves, of the beauty and variety of its capitals, of the dimenſions of its columns, and

of the progreſſive accumulation of ſoil which has been heaped up by the collection of rubbiſh and ruins of the houſes of the people, who ſtill take up their abode in theſe majeſtic courts. Theſe miſerable houſes, which are ſucceſſively built and fall to decay on the roof of the temple, and within the court which lies between the portico and the outer gate, form the ſecond diſtance in this view; further on, are the ruins of the ancient town, now only a heap of hillocks covered with ſand, that overlook the weſt ſides of the temple.

PLATE LVIII.

Fig. 1. The plan of the ſmall Apartment, which is on the Roof of the Great Temple at Tentyra. It is very difficult to conjecture what could have been its uſe. Was it an oratory, an obſervatory, a ſanctuary, or a ſimple apartment? To judge by the ſubjects which are here ſculptured, it muſt have

have been a place for ſtudy, a room devoted to aſtronomy, or perhaps dedicated to the ſepulture of ſome perſon who had made diſcoveries in that ſcience, and had regiſtered them on the walls of the apartments.

The entrance to this building was through the ſmall door, No. 4; the firſt room C, has no roof, and appears to be a ſmall cloſed court, but decorated with the ſame care as the other apartments; againſt the ſide wall on the right is repreſented a mummy reclined, under which is a long inſcription: from this open court a door, No. 2, leads into the room B, which receives light through two large caſements, Nos. 3, 3; and on the ceiling of this apartment is ſculptured the planiſphere of the heavenly bodies, which forms Fig. 2. of this Plate. Beſides this, another ſubject, apparently aſtronomical, is introduced, which is given at large in Plate LIII. Fig. 1. and a third piece, conſiſting principally of a ſingle large figure. The innermoſt room A, is almoſt entirely dark, receiving neither air nor light from

from any quarter, except the ſmall door, No. 1.; its ceiling is decorated with two bas-reliefs, one of which is given in Plate LIII. Fig. 2.; the other I had not time to take ſeparately, as it was leſs intereſting, and much injured; the outline is repreſented in this plan.

Fig. 2. In giving a repreſentation of this Planiſphere, I did not flatter myſelf with being able to explain it; my ſole object was to ſhew, that the Egyptians had a planetary ſyſtem, and that their knowledge of the heavens was reduced to fixed principles: I alſo wiſhed to repreſent theſe ſigns, to ſhew how the Greeks have firſt borrowed them from Egypt, and the Romans from Greece, whence they have reached our own times; and I truſt, that by this accurate copy of a moſt intereſting piece of antiquity, I ſhall have deſerved well of the learned in Europe.

PLATE

PLATE LIX.

Repreſents two the Compartments of a Zodiac, taken from the two oppoſite plat-bands of the Portico of the Temple of Tentyra. The two large figures which embrace the whole appear to repreſent the year. The winged emblem which is before their mouth is eternity, or elſe the paſſage of the ſun to the ſolſtices; the diſk at the joining of the thighs of the figure, No. 1, is the ſun, whence proceeds a beam of light that falls on the head of Iſis, which repreſents either the earth or the moon; the ſun, ſituated in the ſign of cancer, may perhaps ſhew the period of the erection of the temple; the figures joined to the ſigns, may mean the fixed ſtars, and thoſe in the boats, the revolving heavenly bodies, the planets and comets. The more the importance of theſe figures ſtrikes me, and the more I feel deſirous of leaving them to the learned men who have

a title

a title to them, my obſervations ſhould be chiefly confined to pointing out ſmall local circumſtances, indicating diſtant reſemblances, and thus encreaſing the intereſt attached to theſe curious ſubjects.

Theſe large plat-bands are both ſculptured and painted; the characters are repreſented of their natural colour, on a blue ground, ſtudded with yellow ſtars: I have only copied thoſe that are in relief, the others being in vaſt numbers, and moſt of them rendered indiſtinguiſhable by the ravages of time.

The inſcriptions are exact: I have marked by ſmall arrows the parts where the ruined ſtate of the original has prevented me from diſtinguiſhing the figures; many in the ſecond compartment have been deſtroyed by the fall of a great heap of ſtones.

PLATE

PLATE LX.

Fig. 1. Two winged Horfes, fculptured on the third platband of the ceiling of the portico of the great Temple at Tentyra. It is the only time that I have met with the figure of a horfe in any hieroglyphical reprefentations; and we may fee from this, as well as from the pictures of battles, that the Egyptians were no mean proficients in the art of drawing.

Fig 2. The god Cat, to whom a figure with the beak of an Ibis is offering a vafe. It is reprefented in a temple with a half pediment, or kind of roof, which I have never feen in reality, but often fculptured in bas-relief. This fubject is taken from the temple of Hermontis.

Fig. 3. A fculptured Tablet in the interior of the Temple of Hermontis.

Fig. 4. Another fculptured Tablet in the fame Temple. The inner walls of this building are divided into unequal compartments, which

which are covered with bas-reliefs, placed ſo as to reſemble a picture gallery, in which the works of different maſters are collected. As I never could hope to have time in my ſeveral journies to Hermontis to copy all the walls, I ſelected what appeared to me the moſt intereſting.

This group repreſents the ibis between two fat deities. May it not allude to the ſeaſon of fecundity, the time in which this bird migrates into Egypt?

Fig. 5. A very remarkable Group, and another of the ſame collection on the walls of the Temple of Hermontis. It exhibits a hawk, ſphinx-form, with a very extraordinary tail, and behind it the evil genius become the ſymbol of propagation, and holding in his hand the flail of abundance.

Fig. 6. Seems to repreſent the Lotus withering, and revived by water, which is poured upon it; a ſymbol of the drought put an end to by the inundation. It is ſculptured on the wall of the inner ſide of the portico of the temple of Latopolis at Eſneh.

Fig.

Fig. 7. I believe this figure to have no particular meaning, and in this caſe it would be very remarkable, and would ſhew how the Egyptians, when they were not fettered by ancient and conſecrated uſage, could give a graceful air to the attitude of their figures: the one before us exhibits ſuppleneſs of limb, and cheerfulneſs of manner; it might be made into a ſtatue without any change of attitude, and if well executed, might paſs for a Greek production.

Fig. 8. A Temple with a Pediment; ſculptured on the Portico of the great Temple of Tentyra. As it never rains in Egypt, the buildings have no occaſion for any pediment, and therefore this repreſentation muſt be the reſult of an offering made by ſome perſonage. It was therefore a votive temple, and an Egyptian temple to judge by the gate, and perhaps erected by an Egyptian hero, when at a diſtance from his native country. It is the only figure of this kind that I have ſeen.

Fig. 9. One of the larger ſides of the Pil-

lars

lars that ſupport the outer Gallery, around the Sanctuary of the Temple of Cneph at Elephantina.

PLATE LXI.

Figured by miſtake LXIII.

Figs. 1, 2, 3, 4, are fragments of hiſtorical bas-reliefs, apparently repreſenting various circumſtances concerning a ſucceſsful expedition of ſome hero.

Fig. 1. In this compartment the Warrior is ſeizing his adverſary by the arm, who is already wounded and thrown down, and going to pierce him with his lance; a calumet, the ſign of victory or of peace, is beſide him. Theſe bas-reliefs, which are ſculptured on the outer walls of the temple of Karnac, are leſs injured by time than by violence; in this caſe it has deprived us of the head of this hero, the expreſſion of which it would have been curious to note. If theſe bas-reliefs are the

the moſt ancient of any that have reached our times, we may be certain, on the other hand, that the art of ſculpture muſt long have been known among the people who could execute ſuch pieces as this. There is a noble ſimplicity in the compoſition of this group, in the ſtyle, the expreſſion, and the attitude of theſe two figures; the execution might, it is true, have been more finiſhed, but the deſign is perfect.

Fig. 2. The Hero, again mounted on his Car, purſues the enemy, who are entirely put to rout, and are flying headlong into woods and marſhes, along with the inhabitants of the country, and the beaſts of the field: ſome, who have taken refuge in a fortreſs, appear almoſt as much frightened as the fugitives, and ſeem to be already in reach of the hoſtile arrows. This bas-relief, which is ſtill more rude than the other, offends againſt all rules of compoſition, and ſtill more againſt perſpective; but the attitude of each individual figure taken ſeparately, is true and expreſſive; they are all either in flight, or wounded, or

killed: the animals are fine, and in good ſtyle; the horſes full of fire and noble expreſſion: the Greeks have never executed better on any of their medals.

The fortreſs appears to be nothing but a paliſaded encloſure; the inſcription which is upon it, if we could read it, might perhaps tell us its name; the foreſt is repreſented by a few branches, and the marſh by ſome lotus flowers.

Fig. 3. Repreſents the Victor on his Car, drawn by his horſes, whoſe heads are crowned in ſign of triumph: he is ſurrounded by all his arms, his lance, his javelin, his hatchet, his arrows. and his breaſt plate, with the reſt of his defenſive armour: two protecting deities accompany him, and hover over him with their wings; he brings back with him captives tied together by the arms, and in different attitudes; theſe captives wear their beard uncut, a long garment, a plume upon their helmet, and have a totally different phyſiognomy from that of the Egyptians. One of the inſcriptions is perhaps the name of the hero,

hero, and the other that of the conquered people: the calumet denotes peace or victory.

Fig. 4. The ſame Hero is preſenting the captives to the gods: the inſcription is perhaps the name of each of theſe divinities: the protecting genius is alſo preſent.

Fig. 5. A ſubject taken from the outer wall of the north ſide of the temple of Cneph, at Elephantina. This, with ſeveral others that were contiguous, ſeems to repreſent either the conſecration of the temple by ſome hero, or propitiatory ſacrifices made by him, to obtain the protection of the gods.

PLATE LXII.

A Map of Upper Egypt. Having no new geographical obſervations to preſent to the public relative to Upper Egypt, I have only traced on Danville's chart the marches of the French army through this part of Africa, and theſe are at the ſame time the tracks of

my travels. Inſtead of repeating the numerous errors of various maps in the nomenclature of the multitude of Arab villages, ſituated along the banks of the Nile, I have given the ſite of ſome of the principal ancient towns that contain any remains worthy of remark, and the places of our ſtations and battles, and of ſome of the detached monuments referred to in the journal.

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